



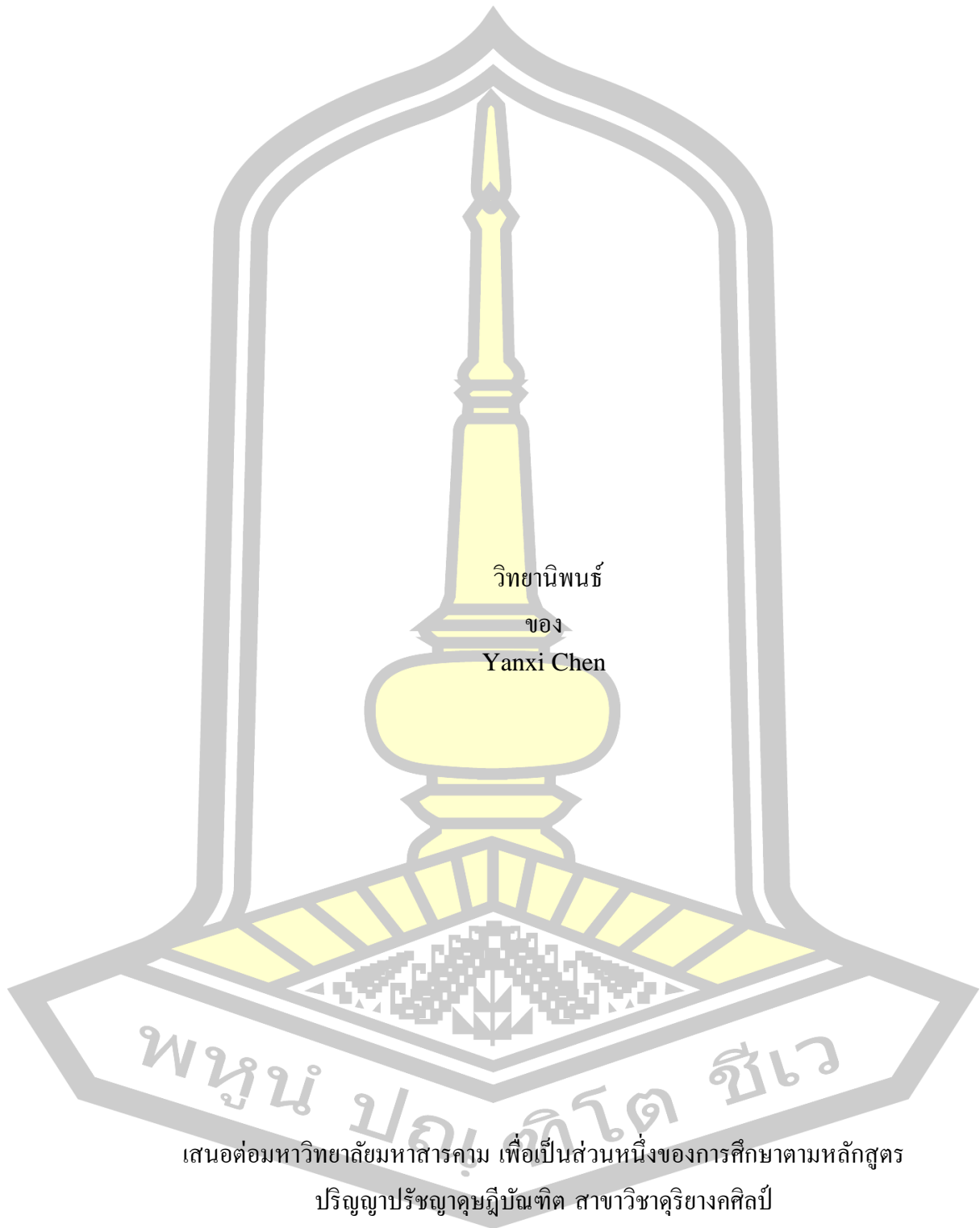
An investigation of the singing style and accompaniment for "Pingtan Li Diao" in Suzhou, China

Yanxi Chen

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2025

Copyright of Maharakham University

การสำรวจลีลาการร้องและการร้องประกอบเพลง "ผิงถัน หลี่เตี่ยว" ในเมืองซูโจว ประเทศจีน

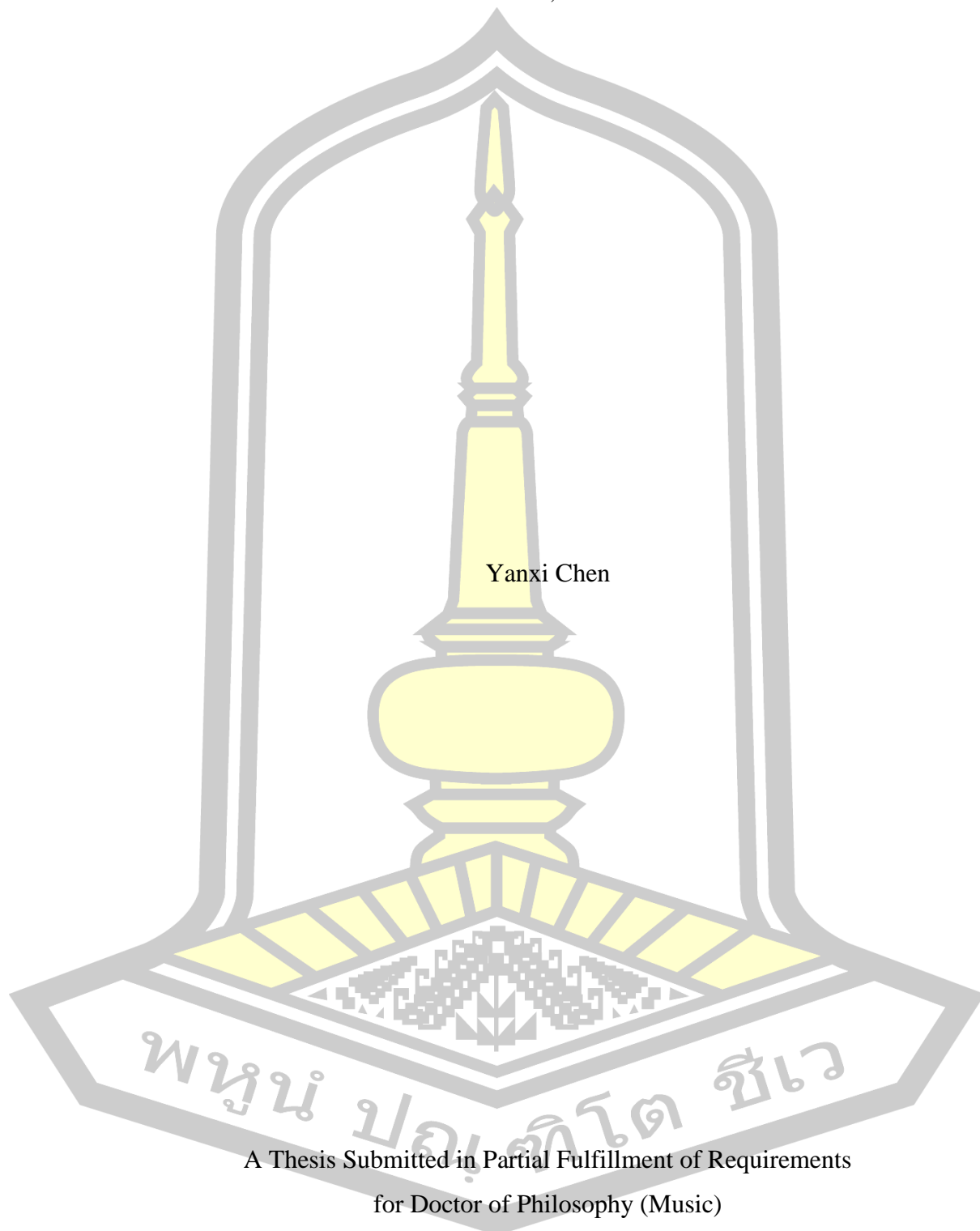


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

An investigation of the singing style and accompaniment for "Pingtan Li Diao" in  
Suzhou, China



Yanxi Chen

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Music)

February 2025

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Yanxi Chen , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Manop Wisuttipat ,  
Ph.D.)

Advisor

( Sanchai Duangbung , Ph.D.)

Co-advisor

(Asst. Prof. Sarawut Choatchamrat ,  
Ph.D.)

Committee

(Asst. Prof. Jarernchai Chonpairot ,  
Ph.D.)

Committee

(Asst. Prof. Weerayut Seekhunlio ,  
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Sayam Chuangprakhon ,  
Ph.D.)  
Dean of College of Music

(Prof. Anongrit Kangrang , Ph.D.)  
Acting Dean of Graduate School

พญม ปญทโท ชบ

**TITLE** An investigation of the singing style and accompaniment for  
"Pingtan Li Diao" in Suzhou, China

**AUTHOR** Yanxi Chen

**ADVISORS** Sanchai Duangbung , Ph.D.  
Assistant Professor Sarawut Choatchamrat , Ph.D.

**DEGREE** Doctor of Philosophy **MAJOR** Music

**UNIVERSITY** Mahasarakham **YEAR** 2025  
University

### ABSTRACT

This study focuses on the music singing style and accompaniment characteristics of Suzhou Pingtan Li Diao in China, as well as its role and protection policies in society. The main objectives of this study include: 1) exploring the historical development process and influencing factors of Suzhou Pingtan Li Diao; 2) Analyze the music singing style and accompaniment characteristics of Suzhou Pingtan Li Diao; 3) Evaluate the role of Suzhou Pingtan Li Diao in society and develop effective protection policies. The research results are as follows:

Firstly, Suzhou Pingtan Li Diao was formed in the 1950s and is one of the innovative schools of Pingtan art, accompanying the process of cultural reform in New China. Li Diao is characterized by its gentle melody, exquisite singing skills, and delicate emotional expression, focusing on showcasing the complex inner world of characters through music. It combines the essence of traditional Pingtan and absorbs modern art elements, adapting to the needs of the times. Li Diao is particularly skilled in portraying female characters and has become one of the important schools of Pingtan art, making outstanding contributions to the inheritance and innovation of Pingtan.

Secondly, from the perspective of music analysis, this paper collected data through field surveys and other methods to conduct in-depth research on the singing style, musical form analysis, and accompaniment music of Suzhou Pingtan Li Diao, and put forward objective viewpoints.

Finally, based on the research on the social role and protection of Suzhou Pingtan Li Diao music, the social roles of inheriting and promoting excellent traditional Chinese culture, enriching the spiritual and cultural life of the masses, promoting cultural exchange and integration, and cultivating patriotism were summarized. Suggestions were put forward for policy support, social propaganda, community participation, enterprise support, learning and inheritance, and participation in performances.

Keyword : Suzhou Pingtan Li Diao, Music singing

## ACKNOWLEDGEMENTS

Time flies, time flies like a shuttle. In the blink of an eye, the days I spent at this school are about to come to an end. On this journey of learning, filled with laughter and hard work, I am grateful to everyone who has helped and cared for me. Here, I would like to express my sincere gratitude and best wishes to them.

Firstly, I would like to express my gratitude to my mentor Dr. Sanchai Duangbung, He set an academic example for me with his rigorous academic attitude, rich academic experience, and selfless dedication. During the process of writing the paper, my supervisor provided me with patient guidance and attentive care, which greatly benefited me. I also want to thank other mentors who have taught me, Assoc. Prof. Dr. Manop Wisuttiapat, Assoc. Prof. Dr. Jarernchai Chonpairot, Assoc. Prof. Dr. Weerayut Seekhunlio, Assoc. Prof. Dr. Sarawut Choatchamrat, Their teachings and encouragement will be a valuable asset on the path of my life.

Secondly, I want to thank my family. They have always been my strong backing on my journey of learning, accompanying me with endless love and support. Here, I want to say to my parents: Thank you for raising me. I will continue to work hard and not disappoint your expectations. I also want to thank my classmates and friends. They walked side by side with me on this journey of learning and made progress together. Thank them for their help when I encountered difficulties, which made me feel sincere friendship. May our friendship last forever!

Finally, I would like to thank the school and other staff who have provided me with services. They provided me with a good learning and living environment, allowing me to fully devote myself to my studies. Here, I express my heartfelt gratitude to you all!

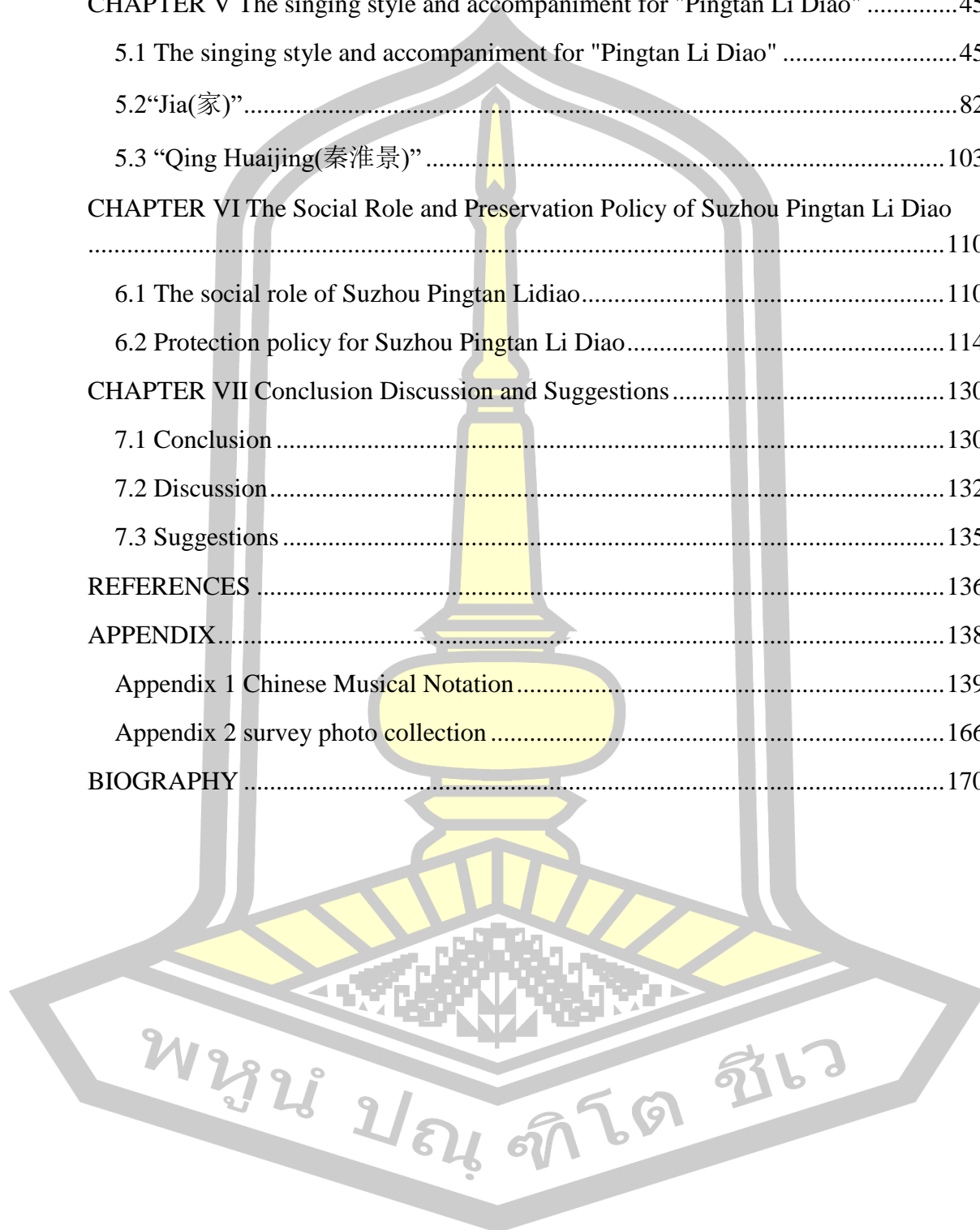
The completion of my thesis is just a starting point on the path of life. I will never forget my original intention and continue to work hard to achieve my ideals and contribute to the country and society. Thank you again to all those who have cared, helped, and supported me!

Yanxi Chen

## TABLE OF CONTENTS

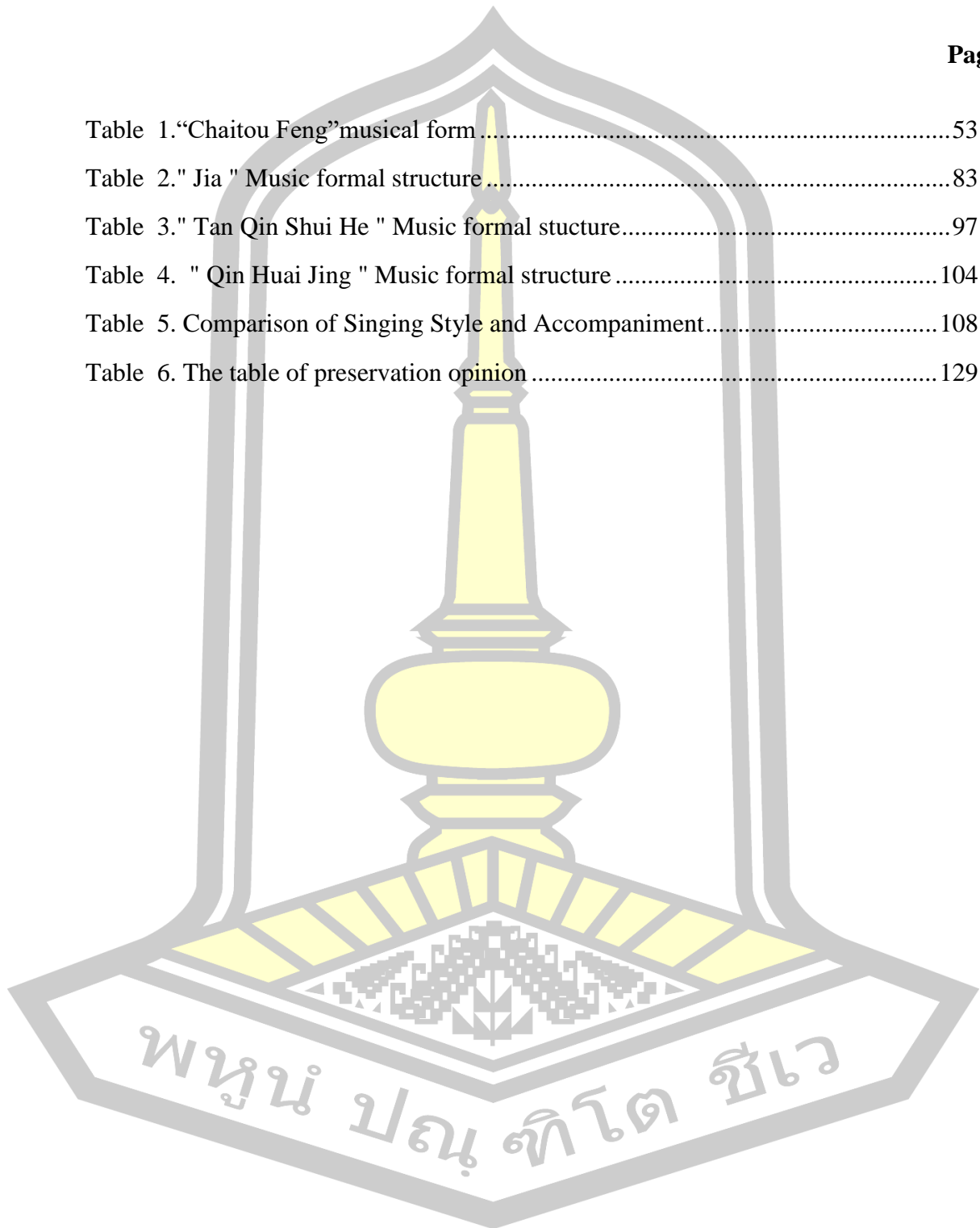
	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1.1 Research Background.....	1
1.2 Research objectives.....	4
1.3 Research Questions.....	4
1.4 Research Benefit.....	4
1.5 Definition of terms.....	4
1.6 Conceptual Framework.....	6
CHAPTER II Literature review.....	7
2.1 The General Knowledge of the Suzhou city, Jiangsu province, China.....	7
2.2 Overview of Suzhou Pingtan.....	9
2.3 The genres and lidiao of Suzhou Pingtan in China.....	10
2.4 The Theory Used in Research.....	17
2.5 Documents and Related Research.....	19
CHAPTER III Research Methodology.....	27
3.1 Research scope.....	27
3.2 Research Process.....	28
CHAPTER IV The historical development and performance forms of "Pingtan Lidiao" in Suzhou, China.....	34
4.1 The founder of Suzhou Pingtan Lidiao.....	34
4.2 Development of Suzhou Pingtan Lidiao.....	39
4.3 Performance forms of Suzhou Pingtan Lidiao.....	43

4.4 Summary.....	44
CHAPTER V The singing style and accompaniment for "Pingtan Li Diao" .....	45
5.1 The singing style and accompaniment for "Pingtan Li Diao" .....	45
5.2“Jia(家)” .....	82
5.3 “Qing Huaijing(秦淮景)” .....	103
CHAPTER VI The Social Role and Preservation Policy of Suzhou Pingtan Li Diao .....	110
6.1 The social role of Suzhou Pingtan Lidiao.....	110
6.2 Protection policy for Suzhou Pingtan Li Diao.....	114
CHAPTER VII Conclusion Discussion and Suggestions .....	130
7.1 Conclusion .....	130
7.2 Discussion.....	132
7.3 Suggestions .....	135
REFERENCES .....	136
APPENDIX.....	138
Appendix 1 Chinese Musical Notation.....	139
Appendix 2 survey photo collection .....	166
BIOGRAPHY .....	170



## LIST OF TABLES

	<b>Page</b>
Table 1. "Chaitou Feng" musical form.....	53
Table 2. " Jia " Music formal structure.....	83
Table 3. " Tan Qin Shui He " Music formal stucture.....	97
Table 4. " Qin Huai Jing " Music formal structure.....	104
Table 5. Comparison of Singing Style and Accompaniment.....	108
Table 6. The table of preservation opinion.....	129



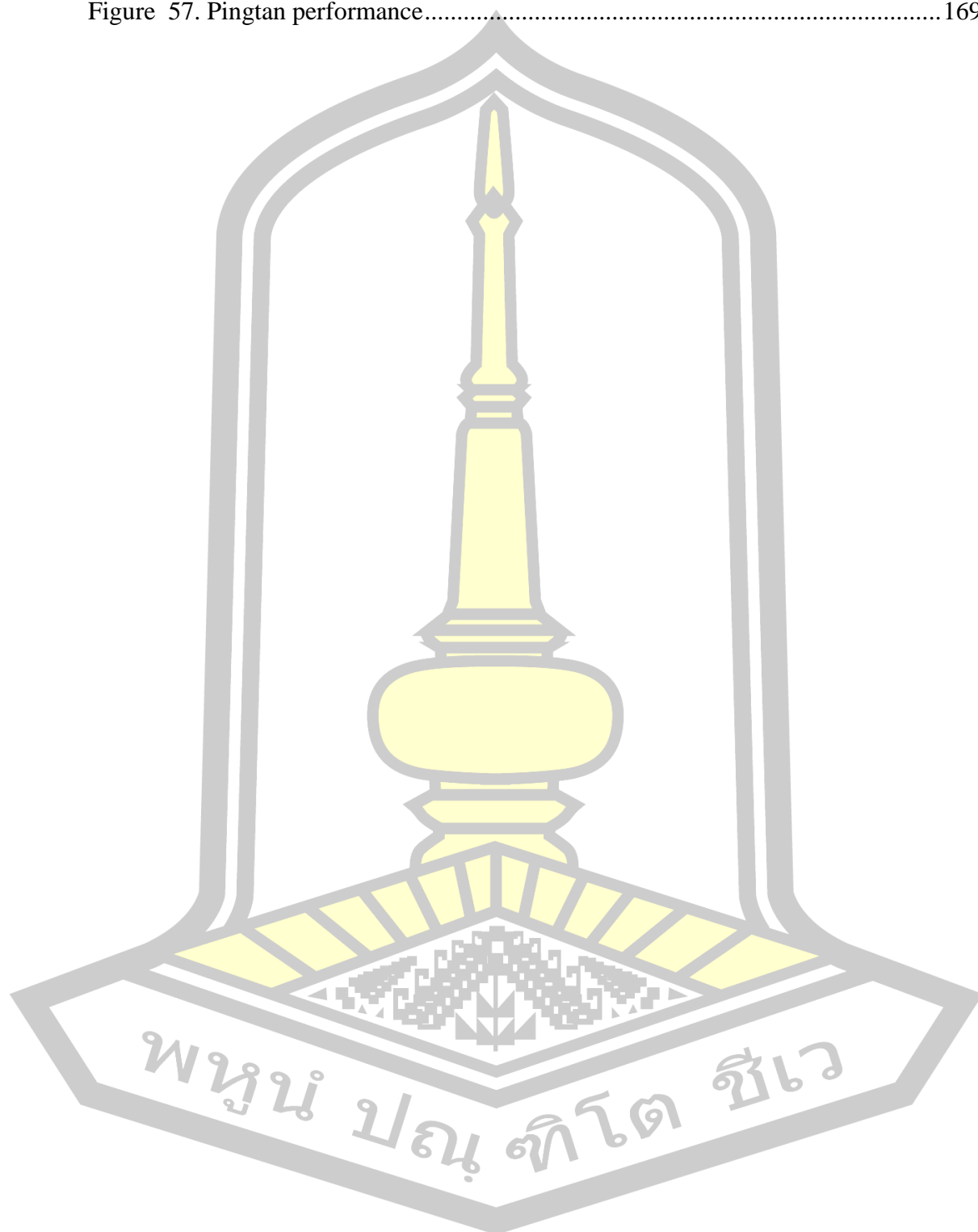
## LIST OF FIGURES

	<b>Page</b>
Figure 1. Map of Jiangsu Province .....	7
Figure 2. Map of Suzhou, Jiangsu Province, China.....	28
Figure 3. Key Informant Shijie Chen.....	29
Figure 4. Key Informant Bihua Zha.....	30
Figure 5. Key Informant Jin Huang .....	31
Figure 6. Lixian Xu.....	35
Figure 7. Pipa instrument.....	46
Figure 8. Sanxian instrument .....	48
Figure 9. Pentatonic Scale (C gong Mode).....	49
Figure 10. Pentatonic Scale (D shang Mode) .....	50
Figure 11. Pentatonic Scale (E jue Mode) .....	50
Figure 12. Pentatonic Scale (G zhi Mode).....	50
Figure 13. Pentatonic Scale (A yu Mode).....	51
Figure 14. "Chaitou Feng" Inscription — Shen Garden, Shaoxing, Zhejiang.....	52
Figure 15. "Chaitou Feng" Intro .....	53
Figure 16. "Chaitou Feng" Intro rhythm.....	54
Figure 17. "Chaitou Feng" Section A .....	56
Figure 18. "Chaitou Feng" Section A Melodic.....	57
Figure 19. "Chaitou Feng" Section A Melodic contour.....	57
Figure 20. "Chaitou Feng" Section A Cadential Patterns .....	58
Figure 21. "Chaitou Feng" Section A Accompaniment Interaction .....	60
Figure 22. "Chaitou Feng" Section A -Measure 38-49.....	60
Figure 23. "Chaitou Feng" Section B .....	62
Figure 24. "Chaitou Feng" Section B -measures 85-95 .....	62
Figure 25. "Chaitou Feng" Section B -measures 110-120.....	63
Figure 26. "Chaitou Feng" Section B -measures139 .....	64

Figure 27. "Chaitou Feng" Section B -Vocal soprano.....	64
Figure 28. "Chaitou Feng" Section B -Vocal soprano.....	65
Figure 29. "Chaitou Feng" Section B -Measure 110-120 Accompaniment.....	67
Figure 30. "Chaitou Feng" Section C.....	68
Figure 31. "Chaitou Feng" Section C measures 148-164.....	69
Figure 32. "Chaitou Feng" Section C measures 192.....	70
Figure 33. "Chaitou Feng" Section C measures 100.....	70
Figure 34. "Chaitou Feng" Section C measures 170-180.....	71
Figure 35. "Chaitou Feng" Section D.....	75
Figure 36. "Chaitou Feng" Section D-measure 250.....	76
Figure 37. "Chaitou Feng" Section A1--Ending.....	79
Figure 38. "Jia" Section Intro.....	84
Figure 39. "Jia" Section Intro measure 15.....	85
Figure 40. "Jia" Section A.....	86
Figure 41. "Jia" Section A measures 50-60.....	87
Figure 42. "Jia" Section B.....	89
Figure 43. "Jia" Section B-measures 120-130.....	90
Figure 44. "Jia" Section B-measures 135-145.....	92
Figure 45. "Jia" Section B-measures 180-195.....	93
Figure 46. "Jia" Section B-measures 275-276.....	96
Figure 47. "Tan Qin Shui He" Section Intro.....	98
Figure 48. "Tan Qin Shui He"Section A.....	100
Figure 49. "Tan Qin Shui He"Section A measure 15.....	101
Figure 50. "Qin Huai Jing"Section Intro.....	104
Figure 51. "Qin Huai Jing"Section A measures 15-20.....	106
Figure 52. "Qin Huai Jing"Section A measures 15-34.....	106
Figure 53. Interview with the inheritor of Suzhou Pingtan Li Diao.....	166
Figure 54. Pingtan performance.....	166
Figure 55. Pingtan performance.....	167

Figure 56. Pingtan performance.....168

Figure 57. Pingtan performance.....169



# CHAPTER I

## Introduction

### 1.1 Research Background

Suzhou Pingtan is the general name for Suzhou Pinghua and Suzhou Tanci, which is a traditional form of storytelling drama that uses Wu dialect to tell stories. Pinghua is commonly known as "big book" and Tanci is commonly known as "small book" (Zhou Liang, 2000). It originated and became popular in the Wu dialect area centered on Suzhou, such as southeastern Jiangsu, northern Zhejiang and Shanghai, and was formed around the end of the Ming Dynasty and the beginning of the Qing Dynasty. Suzhou Pingtan originated in Suzhou and is the general name for Tanci (speaking, singing and accompaniment) and Pinghua (speaking only, no singing) that were popular in the Ming and Qing Dynasties. It is commonly known as storytelling. It is a traditional form of folk art that uses Suzhou dialect for storytelling and singing, and is known as the "flower of Jiangnan folk art" (Zhang Shengman, 2015). Suzhou Pingtan has gradually formed many schools in its continuous development. Among the numerous Pingtan schools, the female Pingtan school "Li Diao" was formed in the 1950s. The creative characteristics and performance methods of "Li Diao" have made great breakthroughs compared with the previous schools of music (Zhou Liang, 2006). Xu Lixian inherited, absorbed and borrowed the basic modes of other Pingtan schools and integrated the musical elements of other sister arts, which optimized and reorganized the rich musical resources and formed the unique musical characteristics of "Li Diao" (Zhou Liang, 2008). In the music design, she incorporated modern music elements such as chorus and duet, making the music singing characteristics of "Li Diao" unique and becoming the object of learning and dissemination for many artists today.

Pingtan in Suzhou, China is a form of folk art with a long history and profound cultural heritage, and Lidiao is an important musical singing style in Pingtan. Lidiao originated in the mid-20th century and was created by Pingtan artist Xu Lixian. It occupies an important position in Pingtan art with its unique musical characteristics and singing style. The musical singing style of Lidiao is unique. Its

melody is beautiful, tortuous, full of expressiveness, and can effectively convey emotions. In terms of singing skills, Lidiao focuses on the softness of the voice and the communication of emotions. Artists usually use true and false voice conversion and delicate emotional processing to express the connotation of the song. In addition, Lidiao singing usually uses Wu dialect, which has a strong local flavor. In terms of accompaniment, the accompaniment instruments of Pingtan mainly include traditional instruments such as pipa, sanxian, and erhu. In the singing of Lidiao, the instrumental accompaniment is usually delicate and harmonious, echoing the singing. Pingtan instruments have rich and varied playing techniques, including plucking, picking, rolling, kneading, etc., which can show rich musical effects. The accompaniment arrangement of Lidiao is relatively simple, focusing on coordination with the singing. The role of the accompaniment instruments is to set off and strengthen the singing, rather than snatching the protagonist (Zhou Xishan, 2011). The musical singing style and accompaniment characteristics of "Lidiao" are prominent, among which the melody is gentle and beautiful, and the form is tightly organized. This is one of the characteristics of Lidiao. For example, the selection of "Sigh" and the opening "New Mulan Ci" composed by Teacher Xu Lixian, the melody organization has layers and climaxes. This is different from the traditional Pingtan singing style that changes flexibly according to the requirements of chanting. Lidiao is completely fixed in tune and score, and its melody is beautiful, full of beautiful ornaments (small tunes), both high-pitched and passionate and low and gentle. It sounds very detailed and pleasant, giving people a unique enjoyment of musical singing characteristics.

The "Li Tiao" created by Teacher Xu Lixian has a very high aesthetic level. It is euphemistic and refreshing, has beautiful tunes, is rich in musicality and is highly plastic. It is not only loved by the majority of Pingtan audiences and actors, but also praised by people in the music industry (Zhou Zhou Xishan, 2011). "Li Diao" has outstanding musical aesthetic features. Among them, the melodious and melodious melody and the tight organization of the music form are one of the characteristics of Li Diao. Take the selection of "Sentiment" and the opening chapter "New Mulan Ci" composed by teacher Xu Lixian as an example. The organization has layers and climaxes. This is different from the traditional Pingtan singing tune that can be flexibly changed according to the recitation requirements. Li tune is completely fixed

in tune and score, and it has a beautiful melody and three sighs in one sung, and is full of beautiful decorative sounds (small tunes), which are both high-pitched and exciting, and low and euphemistic. It sounds smooth and pleasant, giving people a unique musical aesthetic enjoyment.

Suzhou Pingtan originated in Suzhou and is popular in the Jiangsu Zhejiang Shanghai area. Due to dialect limitations, it once "reached Jiaxing in the south and Wujin in the north within this small area" (Zhou Wei, 2014). And this "small region" is precisely the core area of the Wu language region and Jiangnan. In addition, in recent years, with the development of the Internet and new media, Suzhou Pingtan, which once had a wide influence in the Yangtze River Delta region, has been impacted by changes in communication media. Suzhou Pingtan, including Lijiao, has been greatly impacted by changes in its original communication media, resulting in a sharp decrease in audience. In addition, currently, art and culture are becoming more diversified, with many born in the 1980s, 1990s, and 2000s. The artistic preferences of the post-10 generation group have changed. This has led to a contraction of the Suzhou Pingtan market, including Lipiao, and a significant loss of Pingtan artists, posing a serious development crisis.

Summary, Suzhou Pingtan is a traditional storytelling art form using the Wu dialect, consisting of Pinghua (spoken) and Tanci (spoken and sung). Originating in the Ming-Qing Dynasties, it became popular in the Suzhou area and surrounding regions. Lidiao, created by Xu Lixian in the 1950s, is a unique musical style within Pingtan. It is known for its expressive, melodious tunes, emotional depth, and use of true and false voice conversion. Modern elements like chorus and duet were incorporated, giving Lidiao a distinctive sound. The accompaniment, using traditional instruments like pipa, sanxian, and erhu, complements the singing without overpowering it. Today, Suzhou Pingtan, including Lidiao, faces a decline in audience due to shifts in media and changing cultural preferences among younger generations. The loss of Pingtan artists has resulted in a significant development crisis for the art form.

## 1.2 Research objectives

1.2.1. To study the historical development and performance forms of "Pingtan Lidiao" in Suzhou, China

1.2.2. To analyze the singing style and accompaniment for "Pingtan Li Diao" in Suzhou, China.

1.2.3. To study the social role and preservation guidelines of "Pingtan Lidiao" in Suzhou, China.

## 1.3 Research Questions

1.3.1 What is the background and influencing factor of the historical development of "Pingtan Li Diao" in Suzhou, China?

1.3.2 What are the music singing styles and accompaniment characteristics of "Pingtan Li Diao" in Suzhou, China?

1.3.3 What is the role of Suzhou Pingtan Li Diao in society? How to develop effective protection policies?

## 1.4 Research Benefit

1.4.1 In depth research on the historical development of Suzhou's "Pingtan Li Diao" can help to better understand and inherit traditional Chinese culture, and enhance people's awareness and protection of traditional culture.

1.4.2 Analyzing the singing style and accompaniment of Suzhou's "Pingtan Li Diao" music can help promote the development of Chinese music and provide reference and inspiration for modern music creation.

1.4.3 Studying the social role of Suzhou Pingtan Li Diao can provide theoretical support for the protection of traditional culture and promote its sustainable development.

## 1.5 Definition of terms

**Suzhou Pingtan Lidiao** refers to the The "Li Diao" vocal works created by Xu Lixian have a rigorous structure, rich variations in tonality and melody, and extremely strong musicality. Changed the traditional mode of using only three strings

and pipa accompaniment for danci, and integrated erhu, ruan, percussion, Western instruments, and male and female choir as a new mode of danci accompaniment.

**Historical development** refers to the three periods of the establishment, development, and prosperity of Suzhou Pingtan Lidiao were from the founding of the People's Republic of China to the Cultural Revolution, the development period after the Cultural Revolution, and the prosperity period from 1953 to 1984.

**Performance forms** refer to the performance form of Suzhou Pingtan Li Diao is a form of oral performance art that combines various artistic techniques such as speaking, singing, acting, and playing. Elaborate on two aspects, one is the instrument played, and the other is the performers.

**Musical singing style** refers to suzhou Pingtan Li Diao is a singing style of traditional Chinese folk art Suzhou Pingtan, founded by Xu Lixian, known for its beautiful melody and rich emotions. When singing, emphasis is placed on emotional expression and melodic fluency, using Suzhou dialect to blend traditional characteristics with personal innovation. Analyze emotional expression, decorative sounds, phrases and breath, gradually increasing and decreasing, natural pauses, expressiveness, fluency, connected syntax, and dynamic control.

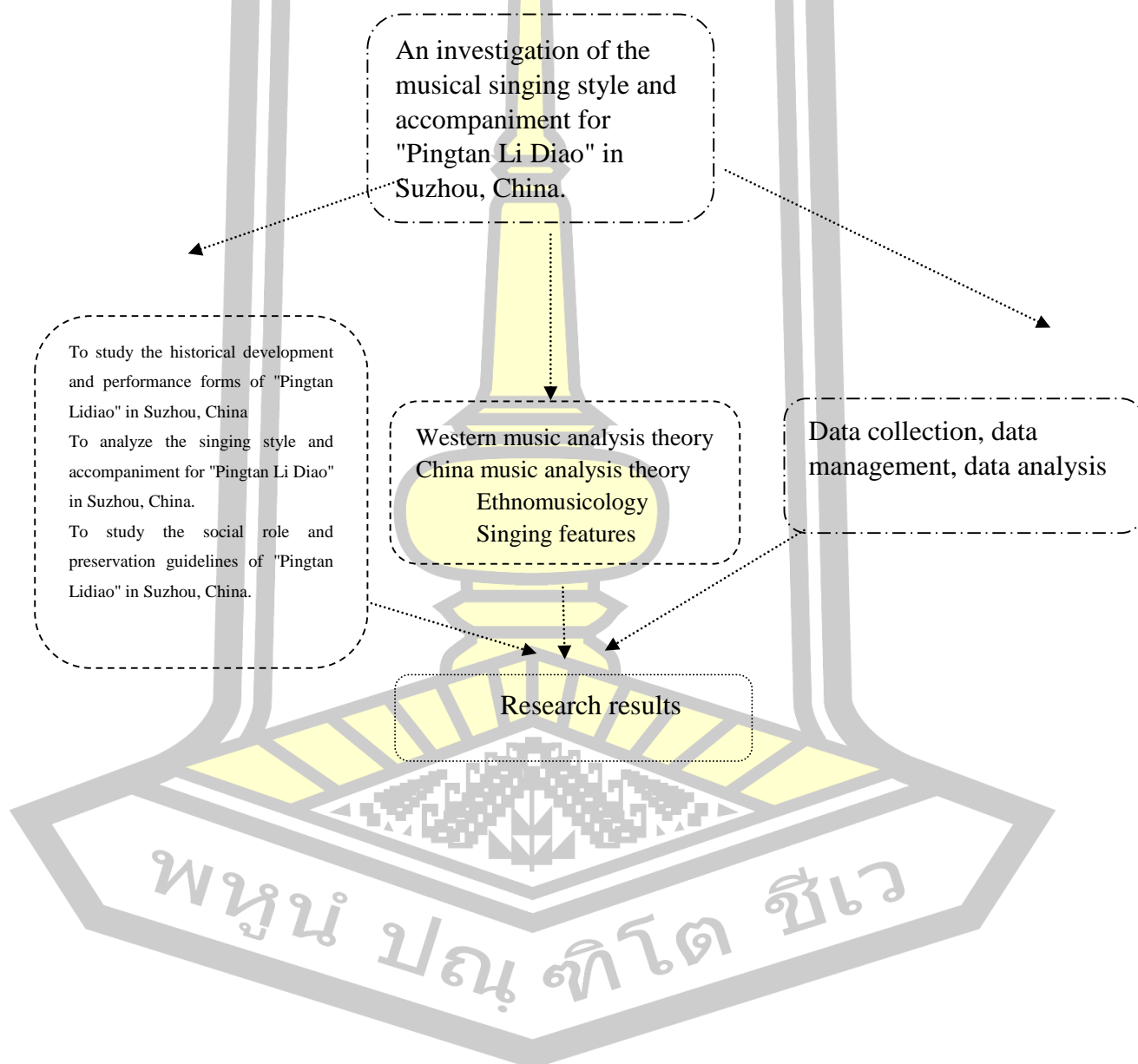
**Music accompaniment** refers to music accompaniment plays a crucial role in Suzhou Pingtan Li Diao. The accompaniment is provided by pipa and sanxian, which play in unison or harmony, and are analyzed through rhythm foundation, harmony support, rhythm stability, and dynamic coordination.

**Social role** refers to the social role of Suzhou Pingtan Li Diao is multifaceted. The first function is to inherit and promote traditional Chinese culture, the second function is to enrich the spiritual and cultural life of the masses, the third function is to promote cultural exchange and integration, and the fourth function is to cultivate patriotism.

**Protection** refers to protecting Suzhou Pingtan opera involves preserving traditional skills, cultivating audiences, and maintaining the cultural environment they need. The protection policy has three levels, first at the national level, then at the social level, and finally at the individual level.

## 1.6 Conceptual Framework

This article focuses on "Research on the "Li Tiao" music genre of Suzhou Pingtan". The purpose of the research is to study Xu Lixian's artistic history, analyze the musical beauty and musical aesthetics of Suzhou Pingtan "Li Tiao", and study the spread and development of the "Li Tiao" music genre of Suzhou Pingtan. The theories used in the study include musicology theory and ethnomusicology theory. As shown below:



## CHAPTER II

### Literature review

In the subject about Research on The Aesthetic of Suzhou Pingtan Li Diao. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 The General Knowledge of the Suzhou city, Jiangsu province, China
- 2.2 Overview of Suzhou Pingtan
- 2.3 The genres and Lidiao of Suzhou Pingtan in China
- 2.4 The Theory Used in Research
- 2.5 Documents and Related Research

#### **2.1 The General Knowledge of the Suzhou city, Jiangsu province, China**

##### 2.1.1 Overview of Jiangsu Province

Jiangsu Province, referred to as Su, is one of the 23 provinces in China. Its provincial capital, Nanjing, is located in the Yangtze River Delta region, on the eastern coast of mainland China. It borders Shanghai City, Zhejiang Province, Anhui Province and Shandong Province. Jiangsu Province has a total area of 107,200 square kilometers. As of the end of 2021, Jiangsu Province has 13 districts and cities and 95 counties (cities, districts). [17] The province's permanent population will be 85.15 million by the end of 2022 (Xue Lei, 2021)



Figure 1. Map of Jiangsu Province

Source: <https://www.91dangke.com/design/6PJOoV.html> (2023)

The establishment of Jiangsu Province began in the early Qing Dynasty and was named after the first characters of Jiangning Prefecture and Suzhou Prefecture. Jiangsu is an important birthplace of the Chinese nation and civilization. It has diverse cultural and regional characteristics such as "Wu Culture", "Jinling Culture", "Huaiyang Culture" and "Chu-Han Culture", and has a total of 13 national historical and cultural cities.

### 2.1.2 Social structure of Jiangsu Province

Jiangsu is a major economic, agricultural and cultural province. Its history and culture Jiangsu has a long history, profound cultural heritage, and beautiful environment. It is a landscape garden and scenic spot. Highly concentrated areas include Nanjing, where dragons and tigers dominate, Suzhou, known as the "Paradise", Yangzhou, the "famous capital of Huaizuo", Xuzhou, Zhenjiang, Huai'an, Wuxi and Changshu are famous historical and cultural cities in China. There is a close connection between Jiangsu's Chinese cultural treasures and traditional music. On the one hand, these treasures provide rich cultural background and creative materials for traditional music. On the other hand, traditional music gives these treasures richer cultural connotations. Suzhou Pingtan, a traditional music, often incorporates some local folk customs, legends and other elements during the performance, making Suzhou Pingtan more local characteristics and cultural value .

### 2.1.3 Overview of Suzhou

Suzhou City, referred to as "Su", was known as Gusu and Pingjiang in ancient times. It is a prefecture-level city under the jurisdiction of Jiangsu Province and a megacity]. It is an important city in the Shanghai metropolitan area and the Suzhou-Wuxi-Changzhou metropolitan area. It is one of the important central cities in the Yangtze River Delta approved by the State Council. A national high-tech industrial base and scenic tourist city, it is located in East China, the central part of the Yangtze River Delta, and southeastern Jiangsu Province. It borders Shanghai to the east, Zhejiang to the south, Taihu Lake to the west, and the Yangtze River to the north. As of 2022, the city has jurisdiction over 5 districts and 4 county-level cities, with a total area of 8,657.32 square kilometers, a permanent population of 12.911 million, and an urbanization rate of 82.12% (Li Jie, 2017).

#### 2.1.4 Summary

Jiangsu Province, as a cultural powerhouse, has a profound historical heritage and rich regional culture, including Wu culture, Jinling culture, and so on. As an important city in Jiangsu Province, Suzhou has unique folk customs and cultural characteristics, which provide rich creative materials for Suzhou Pingtan, making it more local and culturally valuable.

### 2.2 Overview of Suzhou Pingtan

Suzhou Pingtan is a local type of rap performance in Suzhou dialect, including: Suzhou Pinghua (or storytelling, only speaking but not singing) and Suzhou Tanci (speaking, singing, and instrumental accompaniment). It is a combination of two different types of music. say. Suzhou Pingtan is commonly known as storytelling or Nanci, Pingtan is called a big book, and Tanci is called a small book. The stories told in Suzhou Pinghua are mostly about war scenes or the change of dynasties. They have a wide range of reflections. It can vividly depict war scenes involving hundreds of thousands of people. The performance content and performance style are rough and bold, so it is called a big book. . The content of Tanci is relatively narrow, mostly describing love or good people being rehabilitated. Although there are also stories reflecting court struggles, most of them are limited to interpersonal relationships. The descriptions are delicate, the characters are vivid, and the performance style is delicate and soft, so it is called a small book. Storyteller actors, regardless of gender, are called Mr. Storyteller, and storytelling occasions are called bookstores, or book halls, or book gardens. Going to a bookstore is not called "reading" but "listening" because it is an auditory art and a folk art that focuses on image thinking.

Why do we add the word Suzhou in front of Pinghua and Tanci? Because Pinghua and Tanci are both names of genres. For example, in addition to Suzhou Pinghua, there are also Yangzhou Pinghua, Nanjing Pinghua, Hangzhou Pinghua, etc. in Jiangsu and Zhejiang. Therefore, Pinghua is the title of the category, and Suzhou Pinghua is the title of the genre. The same goes for Tanci. There are Tanci from various places, such as Yangzhou Tanci, Changsha Tanci, and Guizhou Tanci. If it is not named Suzhou, it is easy to misunderstand it. It is now customary to combine

Suzhou Pinghua and Suzhou Tanci, referred to as Pingtan, which is a standardized name (Lin Qiqian, 2016).

Suzhou Pingtan is the product of the combination of two different types of music, Suzhou Pinghua and Suzhou Tanci, and the Wu dialect represented by Suzhou dialect in the process of spreading. This combination makes the audience feel very friendly, easy for Suzhou people to accept and like, and it can easily reflect the life and customs of Suzhou people. It is also easy to resonate and communicate with the people, and it is easier to exchange thoughts and feelings. At the same time, because they all use Suzhou dialects and activities were performed on the same occasion in one area, and were later grouped together when a guild was established. There are common rules and regulations and they worship the same ancestor (the Patriarch of the Three Emperors). Therefore, the two types of music have a very close relationship and are regarded as one industry. They have many similar rules and techniques in art and have accumulated common experience. , mutual exchange and penetration, the people habitually call it "Suzhou Pingtan" together with Suzhou Pinghua. After the founding of the People's Republic of China, the government's cultural department combined these two folk arts and collectively called them "Pingtan" or, to be more precise, "Suzhou Pingtan". At the same time, these two kinds of folk arts were organized into an art group, so the Suzhou Pingtan Troupe, Shanghai Pingtan Troupe, Jiangsu Pingtan Troupe, etc. were born. This is the origin of the group (Ma Yazhong, 2021).

## **2.3 The genres and lidiao of Suzhou Pingtan in China**

### **2.3.1 The music genre of Suzhou Pingtan**

Pingtan mainly includes Ma Diao, Xu Diao, Shen Xue Diao, Yu Diao, Zhou Diao, Yang Diao, Li Diao, etc. Among them, Ma Diao is the most widely spread genre in Pingtan art. Ma Diao is mainly chanting and is not very musical, but has a bright and smooth rhythm. Through the development of his descendants, Ma Diao has initially formed a system. For example, Wei Yuqing developed the Wei tune according to his own conditions. Wei Yuqing passed it on to his son Wei Hanying, who further enriched the Wei tune and enhanced its musicality. Ma Rufe is famous

for his singing of "Pearl Tower" and is known as the "King of Towers" (Wu Zongxi, 2013).

Xu Diao. Xu Diao is a genre of singing created by Xu Yunzhi. Using a singing method that combines real and false voices, he has created 9 singing styles, including "long tune", "short tune", "long short tune", "long tune", "change tune" and "new tune", which enriches Suzhou Pingtan Singing expressiveness. It has formed a "Xu tune" with euphemistic singing and soothing rhythm, which is known as "Nuomi tune" and "Ecstasy tune" (Wu Zongxi, 2013).

Shen Diao. The audience calls Shen Jian'an's singing Shen Tiao, and Xue Xiaoqing's singing Tune "Xi Tiao". Although there is also a wrong saying that they are both called Shen Xue Tiao, they are always two singing schools. The common feature of Shen and Xi Diao is that their articulation is clear, bright and smooth, but due to their different personalities, talents and roles in the book, they have their own characteristics. Shen Jian'an has a hoarse voice, a tactful accent, and a mellow charm, while Xue Xiaoqing has a crisp voice, a rasp in her enunciation, and sharp diction. The two singing styles complement each other and complement each other perfectly (Wu Zongxi, 2013).

Xia Diao. Xia Hesheng inherited the singing genre created by "Yu Diao". Xia Hesheng (1899-1946) was born in Jiashan, Zhejiang. When he was young, he learned to sing Yu Diao from his uncle Xia Yindao, and later from Qian Youqing, a famous singer who sang "Golden Wind" and "Three Smiles". After he became a teacher, his reputation was better than that of his teacher. He has a higher pitch and is characterized by his playing and singing. When singing, use the falsetto for the first half of the sentence and the real voice for the second half. The combination of real and falsetto is very appropriate and natural. There are many creations in his song "Paking the Golden Wind", and he is known as the "King of Painting" (Wu Zongxi, 2013).

Zhou Diao. Zhou Tiao is characterized by being cordial, implicit, gentle and soothing, with rigorous structure, steady rhythm, clear eyes and clear enunciation. The narrative and expression content are clear and clear. It not only gives full play to the chanting characteristics of rap music, but also pays attention to the musicality of the

singing. It is graceful and colorful, with a slight nasal resonance and full of charm. The three-string accompaniment also shows elegance (Wu Zongxi, 2013).

Yu Diao. Yu Xiushan (years of birth and death, origin, and place of origin are unknown. He was born in Jiaqing and Daoguang periods of the Qing Dynasty) absorbed Jiangnan folk music and enriched the singing melody to form a genre. "Yu Diao" has a broad scope, and its singing tunes include high and low, tactful and straight, strong and soft, and the tunes are very beautiful and pleasant. The main inheritors include Zhu Yaosheng, Zhu Jiesheng, Zhu Huizhen, Jiang Wenlan, etc. The opening chapter "Gongyuan" is its representative aria (Wu Zongxi, 2013).

Yang Diao. When singing in Yang Diao, both real and false voices are used, with easy switching and a wide range of sounds. He often expresses his voice freely according to his emotional needs, and uses ups and downs in the form of a loose board and a long drawl with clear pauses at the end of sentences. At the same time, he also adds a dramatic effect of fast speed and strong jumps. His singing voice is vigorous, bold and powerful, with a hint of desolation, passion and strong appeal. Its playing and singing pay attention to language factors, with clear enunciation and free flow of words, which fully demonstrates the storytelling nature of Dandiao music. Its lyrics are generally not restricted by the rhythm of seven-character sentences, and are close to vernacular and easy to understand. Therefore, its singing style is also flexible and strives to understand the content. The expressions are appropriate (Wu Zongxi, 2013).

Li Diao. Among the many Pingtan genres, the "Li Diao", a female Tanci genre formed in the 1950s, has made a huge breakthrough in its creative characteristics and expression techniques compared with the singing styles of previous genres. She inherits, absorbs and draws lessons from the basic modes of other tanci schools and integrates musical elements from other sister arts, optimizing and reorganizing rich musical resources and forming the unique singing characteristics of "Li Tiao". In her singing design, she incorporated modern musical elements such as chorus singing and duet singing, which made "Li Tiao" unique and became the object of study and transmission by many artists today. This paper takes "Li Diao" singing music as the research object. By summarizing and sorting out the relevant information about Xu Lixian and the "Li Diao" she created, from Xu Lixian's artistic evolution, "Li Diao"

singing treatment, "Li Diao" mode We will study the singing art of "Li Diao" from several aspects such as spin method, Li Diao accompaniment characteristics and board layout (Wu Zongxi, 2013).

Pingtán is the product of the combination of Pinghua and Tanci with the Wu dialect represented by Suzhou dialect during the process of spreading. It is easy to accept and popular with the masses. It can easily reflect the people's life and customs and habits, and can easily resonate and communicate with the common people. . Among the above-mentioned schools, Li Tiao is the most important one (Wu Zongxi, 2013).

### 2.3.2 Li Diao

"Li Tiao" is a genre of singing created by Xu Lixian, which occupies a decisive position in the history of Pingtan art. In her early years, Xu Lixian learned Yu (Xiushan) tune and laid the foundation for tanci singing. Later, she learned to sing Zhou (Yuquan) tune, Xu (Yunzhi) tune, Shen (Jian'an) tune, Xue (Xiaoqing) tune and other old tunes. The genre of singing created by the artist. On the basis of inheriting traditional singing, Xu Lixian made bold innovations. Based on the characteristics of her own voice, she drew on the advantages of the singing genres created by her predecessors and integrated musical elements from sister arts such as opera, folk songs, and minor tunes, promoting the development of tanci music art. , which has had a profound impact on today's tanci creation. Xu Lixian's "Li Tiao" is mostly focused on shaping the image of women, so she pays more attention to the use of decorative sounds in her creation of tunes. Xu Lixian also attaches great importance to the artistic processing of singing by singing. She describes the importance of singing like this: "Creating a good singing is only half of the process, and the other half needs to be polished by singing, so that the voice and emotion can be blended, and the whole thing can be truly completed. Mission" (Xue Lei, 2021).

"Li Tiao" was formed in the early 1950s. This period is known as the beginning of the contemporary history of Pingtan and the second heyday of Pingtan art. After the founding of the People's Republic of China in 1949, in order to adapt to the Communist Party of China and the New The regime's leadership and requirements for the field of culture and art, Pingtan art and the way of survival of Pingtan artists have undergone tremendous changes. From July 2 to July 19, 1949, the First National

Congress of Literary and Art Workers of China was held in Beijing. The conference unanimously supported Mao Zedong's requirements for the development direction of new literature and art put forward in his "Speech at the Yan'an Forum on Literature and Art" in 1942, that is, "the service objects of literary and art work are the masses of the people and cannot serve the landlord class and feudalism" (Xue Lei, 2021). Writers and artists must go among the masses to observe, experience and study, because the lives of the people are the raw material of art. He also proposed that literature and art are subordinate to politics and subordinate to politics. "Chairman Mao Zedong wrote an inscription for this conference: "I hope better works will be produced. "

On April 3, 1951, in the debate on the development of Peking Opera in China, Mao Zedong put forward the idea of "letting a hundred flowers bloom and promoting the new", that is, the traditional art needs to remove its dross and pick up its essence and inherit it. On May 5, 1952, Zhou Enlai signed the "Instructions on the Reform of Opera" issued by the Central People's Administration Council, clearly proposing the "three reforms" requirements for opera: First, the reform of the content of opera. "The content of the opera is to carry forward the spirit of patriotism and inspire the people's heroism in revolutionary struggle and productive labor as the primary task." Eliminate harmful factors in the original script; secondly, reform the opera artists. Help artists reform their minds and improve their political consciousness and cultural professional level, because "opera artists shoulder great responsibilities in the cause of entertainment and educating the people, and they should strengthen their studies and improve themselves in politics, culture and business." Third, the reform of the theater troupe system. "Some unreasonable systems in the old troupe society, such as the old apprenticeship system, the nanny system, and the scholarship system, seriously infringed on human rights and the welfare of artists, and should be reformed step by step. The proposal of the "Three Reforms" directive also serves as a guide for The development of Pingtan points out the direction (Xue Lei, 2021).

In traditional society, Pingtan is regarded as a "low industry", and Pingtan artists are regarded as entertainers who "make a living". After the founding of the People's Republic of China, Pingtan artists became "socialist literary and art workers", and their social status underwent tremendous changes. For female tanci artists, the

concept of "gender equality" after the founding of the People's Republic of China has reorganized the relationship between men and women. Female artists and male artists enjoy extremely high political treatment from the state. Female artists actively join the Communist Party of China and strive to build a new socialist China. Actively responded to the "three reforms" policy proposed by the party and the government, joined the Pingtan group established by the state, and participated in the performance and creation of new books on modern themes. It can be said that the "Three Reforms" policy has fundamentally changed the social status of female tanci. According to the author's statistics, the Pingtan Dictionary has recorded a total of 325 Pingtan performers as of the time of publication, of which only 75 are female artists, accounting for about 23% of the total number of Pingtan performers. Moreover, most of these female artists were born after the 1940s, and 66 are This means that they started performing after the founding of New China. Before the 1950s, there were no female artists among the fifteen famous Pingtan singers who were recognized by the broad audience and people in the Pingtan industry. However, after the founding of the People's Republic of China, nine famous Pingtan singers emerged who formed the genre. Among the famous Pingtan artists, five are female artists, and Xu Lixian is one of the founders of these five female genres (Xue Lei, 2021).

The general social environment has brought a huge turning point to the creation and development of Pingtan art, creating conditions for female artists to participate in artistic creation. It was during such a specific historical period that Xu Lixian had the opportunity to show off her talents and enter the golden age of her artistic development. period. Xu Lixian is an excellent tanci performer. She is good at using her voice to create female images with different personalities, such as the image of the resolute and brave Hua Mulan who joins the army for her father (Xing Yanzhi, 2010); the image of Qingwen who is outspoken but also has a bodhisattva heart and a strong personality. , the sentimental, sensitive and melancholy image of Lin Daiyu, etc. At the same time, she is also an excellent Tanci music creator. According to statistics on Xu Lixian's existing repertoire, from the 1950s to 1980, she participated in the creation or performance of Pingtan full-length, medium-length, short, opening selections, song selections and There are 93 calligraphy and opera works in total, most of which are based on opening chapters (Xing Yanchun, 2014).

Tragic aesthetics, characterized by "sadness" and "melancholy", occupies a special position in Chinese culture. Its origins can be traced back to the "Chu Ci" in the pre-Qin Dynasty. It has been sourced for thousands of years and has gradually accumulated into the nation's unique aesthetic consciousness. . Just as Wang Fu of the Ming Dynasty said: The beauty of "Nine Songs" lies in its "mellow and lingering childbirth" and "low back and melancholy" +, it is stored in the inner side, and contains sad sounds that can't be heard." These comments capture the key points and essence of Chinese tragedy. It is different As a tragedy in the traditional sense of the West, it is deeply imbued with a touch of sadness, as if it is light but if it is thick, if it is there but not at all, it is long and deep, and it is misty and trance-like. (Yu Hongxian, 1977) In Chinese classical literature, there is also the saying "The literature is full of sadness" In the spiritual context of "mainly", Han Yu of the Tang Dynasty said: "The sound of peace is weak, but the sound of sorrow is more subtle." Words of joy are difficult to write, but words of poverty are easy to write well. "Xin Geng's letter literature also has the saying that "there are no words of danger, but mainly sadness". Most of the handed down "Li Tiao" works have this kind of "lingering and pathos", "low and melancholy" aesthetic style. Especially some representative works created by Xu Lixian in the golden period of art in the 1950s and 1960s, such as "Arhat Money", "Du Shiniang", the classic selections from "Love Detective" and the opening chapters based on classical literature such as "New". "Mulan Ci", "Poems on Red Leaves", "Daiyu Buries Flowers", "Daiyu Burns Manuscripts", "Qingwen Mends Fur", etc., all embody the charm of Chinese tragic aesthetics in different shades, and have timeless art. Charm (Wang Jun, 2009). The attack and exploration of China's unique tragic aesthetics are closely related to Xu Lixian's musical talent and personality, as well as Xu Lixian's life encounters and life experiences (Chen Shangwen, 1987). Tian Han In the gift poem, "a pipa song is extremely sad and sad". The "sad and sad" musical aesthetic quality is not only the main tone of Xu Lixian's art, but also a portrayal of her life experience (Xu Lixian, 1950).

### 2.3.3 Summary

Suzhou Pingtan is a local music genre that combines Pinghua and Tanci, using Suzhou dialect as the performance language. It includes genres such as Ma Diao, Xu Diao, Shen Xue Diao, Yu Diao, Zhou Diao, Yang Diao, and Li Diao. Among them, Li

Diao is a female ballad genre formed in the 1950s, created by Xu Lixian, known for its unique vocal characteristics and rich music resources optimized and recombined. Xu Lixian's classical works embody the charm of Chinese tragic aesthetics and possess timeless artistic charm, exerting a profound influence on contemporary prose creation.

## 2.4 The Theory Used in Research

### 2.4.1 Western music analysis theory

**Melody:** Melody is the primary element of music. It usually refers to an organized and rhythmic sequence of several musical tones formed through artistic conception. It is performed in a single voice composed of a certain pitch, duration and volume and with logical factors. Melody is an organic combination of many basic elements of music, such as mode, rhythm, beat, dynamics, timbre performance methods, etc. What people are accustomed to referring to as melody actually refers to tunes. Melody can refer to any musical sequence with pitch and rhythm. Melody is the basis for composing parts. Only when the melody is first formed can the part be produced (the part here refers to the position of a certain melody in the music), thus producing a (composite) impact. For example, the four parts in a four-part harmony each have their own melody progression, and a certain melody with a sense of tune will appear as the main melody part. The parts of main-key music are interdependent, and the melody of only one part has a sense of tune, so we are accustomed to calling it the "main melody". Polyphonic music is music composed of melodies (melodies) with independent meanings that are combined with each other, and all parts have a sense of tune. In terms of the relationship between sounds, it also corresponds to "harmony" (a concept of simultaneous sounding, which does not refer to "harmonics" and "harmonic" composition knowledge). Harmony is vertical and melody is horizontal. . For example, a harmonic interval is when two sounds sound at the same time, and what is studied is the auditory sensation produced when two sounds sound at the same time. Melody intervals refer to two sounds being sounded separately, and what is studied is the listening sensation produced when two sounds are sounded separately. With the same interval distance, there is a big difference in the listening perception between harmonic intervals and melodic intervals (Wang Yaohua, 2005).

Rhythm: The rhythm of music refers to the length and strength of the musical movement. The rhythm of music is often compared to the skeleton of a musician. Rhythm is an important concept in music. It refers to the relative duration and strength relationship between different notes within a period of time. In music, rhythm can be used to organize and arrange various musical instrument playing, singing or dancing movements. It is one of the basic elements in musical compositions and can give music movement, vitality and rhythm. Rhythm can be divided into regular periodic rhythm and irregular non-periodic rhythm. Periodic rhythm refers to the duration of notes that repeat according to a certain rule. For example, each measure in a beat has the same number of beats. Non-periodic rhythm has no fixed repeating pattern, such as free improvisation that is not restricted by beats ( Wu Guodong, 2011).

#### 2.4.2 Ethnomusicology

Ethnomusicology is a marginal subject with a history of nearly a hundred years. In Europe, where it was born, and in many countries where it was later introduced, although there are still different opinions on the definition, research objects, categories and methods of this discipline, it is still unclear whether it was born out of the two disciplines of musicology and ethnology. There is no objection to the fact that it has a very close genetic relationship with both (Wu Guodong, 2011). In this regard, the views of American ethnomusicologist A.P. Merriam are somewhat representative. He said: "Ethnomusicology usually consists of two different parts: musicology and ethnology. It can be considered that its task is not to emphasize either side, but to adopt a characteristic approach that takes both sides into consideration. , making it blend into one." (1964). In this article, I analyze the musical beauty of Li tune from the perspective of ethnomusicology.

#### 2.4.3 Singing Features

Singing characteristics is a discipline that studies the aesthetic relationship between people and the world, and the object of studying singing characteristics is aesthetic activities (Wu Guodong, 2011). Aesthetic activity is a life experience activity of human beings that takes the world of imagery as the object, and is a spiritual and cultural activity of human beings. In this article, I explore the musical

cultural connotations, beauty of musical forms, and rhythmic features of Li Diao from the perspective of singing characteristics.

#### 2.4.4 Summary

Western music analysis theory focuses on basic elements such as melody and rhythm, emphasizing the horizontal progression of melody and the vertical relationship of rhythm. Ethnomusicology is a discipline that studies the relationship between music and culture, using interdisciplinary methods to analyze music. Aesthetics studies the aesthetic relationship between humans and the world, focusing on the aesthetic activities of music and the beauty of form. These theoretical frameworks provide multidimensional perspectives for analyzing Li Diao.

### 2.5 Documents and Related Research

So far, researchers have collected literature related to Suzhou Li Tiao. From the perspective of literature, this article conducts a preliminary discussion on the music skills of Suzhou Li Diao, the artistic characteristics of Li Diao, the accent of Li Diao, and the transmission and innovation of Li Diao. Below, this study will summarize the representative works and papers.

#### 2.5.1 Musical skills of Li Diao

Yan Wenting (2016) conducted a study on the music techniques of Li Diao in "Research on the Singing Music of "Li Diao" in Suzhou Pingtan". He pointed out that in the middle period of the creation of "Li Diao", in order to cooperate with various government policies, Xu Lixian created the tune and designed it. The basic melody of traditional tanci has been repeatedly reduced, and replaced by diverse singing modes such as chanting and allegro-style folk songs. This fusion singing style of "Li Tiao" was particularly rare in the Tanci creation world at that time, making "Li Tiao" seem extra special. In the later works of "Li Diao", Xu Lixian hoped that her works would have more breakthroughs and innovations, so in the opening creation of this stage, she began to change the focus on the overall layout of the opening works, and integrated the tanci works into The style gradually evolved into songs, resulting in a series of catchy opening works such as "Young Friends, Stop Worrying".

Zhang Jin (2015) believed in "Listening to "Li Tiao" Love the House and the Crow - Private Thoughts on "Selected Singings of Xu Lixian"" that from the

perspective of musical skills, Li Tiao is used to create artistic conception, and Xu Lixian often captures it in composing music. The beginning of a song or a selection of music and the "falling" part are carefully managed to make a deep impression on people, and the "picture sense" of these parts is also stronger.

Huang Qingyan (2014) pointed out in "Xu Lixian's "Li Tiao" of Suzhou Pingtan School Singing" that as a folk singing art subordinate to long stories, several characteristics of Li Tiao are subject to the same premise, and the singing and lyrics are closely integrated with the thoughts and emotions of the characters. , in my personal opinion, this is also the main feature of Li Tiao. Teacher Xu Lixian not only organizes the tune according to the content of the lyrics, but also uses the singing method according to the character of the opening chapter or the aria. For example, based on her clear timbre, she sang about the brave and optimistic spirit of the young heroine Hua Mulan, and based on her deep and melancholy voice, she expressed the grievances of the strong-tempered woman Min Guiying. Moreover, she often carefully studies the lyrics word for word after mastering the theme and overall emotional requirements.

#### 2.5.2 Artistic characteristics of Li Tiao

Pan Shaoping (2014) studied the artistic characteristics of Li Diao in "Li Diao". He believed that Li Diao was a genre created by Xu Lixian. It absorbs the melody of Jiang Diao and the movement of Xu Diao. Most of the content sung in early Li tunes was the resentment of weak women, so its music is characterized by softness, beauty, gentleness and depth. With the need to express new content, the singing style of Li Diao has developed. Xu Lixian borrowed and absorbed local operas, northern folk arts, folk songs, mass songs, etc. to develop her singing style, making Li Diao both rhythmic, melody and There have been major breakthroughs in the singing method, and the style has added a bright, cheerful and enthusiastic color, which has a certain flavor of the times.

Pan Xun (2014) explored the artistic characteristics of Li Diao in "Analysis of Xu Lixian and the Art of "Li Diao"" and believed that Xu Lixian's music design has greater room for development when composing irregular words. She will become a disciple in her early years. At the same time, he studied folk minor tunes, Peking opera and other sister music elements and incorporated them into his own works, and

used rhythm changes to break up sentences in the "Li Diao" tune, making the "Li Diao" singing style unique and the melody unique. This chapter mainly analyzes the composition of tune sentences in "Li Diao". The ones that appear more frequently in "Li Diao" are: continuous tune sentences, two-section tune sentences (two or five sentences, four or three sentences), and three-section tune sentences. There are several modes: sentences, modified accent sentences and special accent sentences.

Wu Zongxi (2013) talked about the artistic characteristics of Li tune in "Xu Lixian: The Life Sing of a Famous Pingtan Master". He pointed out that in many openings or "falling tune" parts of the selections, Xu Lixian also focused on "mental images" to highlight "The creative processing of "artistic conception" creates a shot that is full of "picture sense", and at the same time gives the whole work a lingering and lingering charm. Especially in some classical-themed works with meaningful meanings, Xu Lixian especially in the "falling tune" part Think carefully.

Wang Jun (2009) "Li Diao", the opening chapter of the classic Hua Mulan commentary "New Mulan Ci", combines "Daiyu Buries Flowers" to explore the artistic characteristics of Li Diao. He pointed out that in the opening chapter "Daiyu Buries Flowers", Xu Lixian borrowed The deep and distant sound of the guqin serves as the introduction, the euphemistic and lingering timbre of the erhu serves as the interlude and connection, and the mellow timbre of the flute adds to the accompaniment of the entire opening part. These rich accompaniments combined with the euphemistic singing of "Li Diao" create Lin Daiyu's Xu Lixian even consciously imitated the overtones of the guqin when singing about the helplessness, sadness and desolation of love. In addition to the use of traditional ethnic instrumental music, Xu Lixian also tried to add various electroacoustic instruments in the accompaniment design, such as in the opening song "Xiao Lixian" In "Mom's Troubles", she added an electronic keyboard as an accompaniment instrument.

Ji Jinguan (2009) discussed the artistic characteristics of Li tune from the perspective of complementary accompaniment in "Teacher Li Xian's Speaking Skills". He believes that in tanci works, the most basic function of accompaniment and transitions is to set off the singing part of the tanci. In addition to highlighting the aria sentences, the transitions also have the function of breaking up the aria sentences. In the "Li Tiao" works, Xu Lixian pays special attention to the introduction,

accompaniment and transition design to highlight the emotion of the tune and even the entire opening. The introduction, accompaniment and transition of almost every opening chapter are different, which is the result of Xu Lixian's careful design.

Lian Bo analyzed the artistic characteristics of Li Tiao based on his works in "Commemorating Tanci Artist Xu Lixian" (1994). In the last few lines of the opening chapter "Daiyu Buries Flowers", when she sings "The lonely curtains are closed and the bamboos are cold, and the green lights illuminate the wall and the shadows are desolate", Lin Daiyu's lonely and bored inner depression has been sung, but what is described here is only It is an objective environment, and the relationship needs to be further advanced. At this time, Xu Lixian slowed down the rhythm and slowly sang the "Luotiao" sentence word by word, almost in a chanting way: "The rain at night knocks on the window and the quilt is not warm." Lin Daiyu's empty and lonely feelings reached their peak. Here, "falling tune" is not only the end of a narrative, but also the condensation of emotional advancement, reaching a natural and vivid state of "walking to a waterless place, sitting and watching the clouds rise".

### 2.5.3 Li Diao Vocal Study

Chen Shangwen and Wu Shiquan (1990) studied the accent of Li Diao in his "Xu Lixian, the founder of Pingtan "Li Diao"", and believed that Xu Lixian's "Li Diao" singing was good at using "pitch-based accent" in the design of "accent". ", "dynamic accent" and "impedance accent", and Xu Lixian's "Li Tiao" accent is designed to seamlessly combine with the "zhengyin" of Suzhou dialect. The transmission of "Li Diao" from "Zhou Diao" is more reflected in the use of basic sounds in tune sentences, while the transmission of "Li Diao" from "Jiang Diao" is more obvious, such as melody direction, rhythm, decorative sound design, etc. There are striking similarities in all aspects. Most of the arias in "Jiang Tiao" are shaped into male images, so the music melody composition is relatively direct without so many subtle notes and decorations, while Xu Lixian's "Li Tiao" is mostly based on portraying female images, so she created the tune in a more direct way. Only then will you pay more attention to the use of decorative sounds. Xu Lixian also attaches great importance to the artistic processing of singing by singing. She describes the importance of singing like this: "Creating a good singing is only half of the process, and the other half needs to be polished by singing, so that the voice and emotion can

be blended, and the whole thing can be truly completed. Task."

Chen Shangwen (1987) analyzed the pitch and accent of "Li Diao" in "The Development of the Couplet in "Li Diao"". He selected some of the accent lines from Xu Lixian's early work "Du Shiniang's Throwing into the River" as the Let's analyze with an example. "Du Shiniang" has always been the subject of countless Pingtan artists competing for interpretation. Xu Lixian's singing design of the image of "Du Shiniang" in "Li Diao" brings the tragic color of "Li Diao" into full play. It can be seen vividly that this "sad" color comes from the use of pitch and accent in "Li Diao". This part of the music examples he selected contains both prefix phoneme appropriation-type accents and suffix phoneme trill-type accents. These accents perfectly capture the proud and tender image of "Du Shiniang", and the entire selection The song is filled with deep pain and despair.

Lian Bo (1984) explored the accents of Li Diao in his works combined with "Li Diao" in "Research on Xu Lixian's Singing". He believed that except for some of the tune sentences, which were based on the "Yu Diao" system of the traditional Tanci genre<sup>2</sup> Or it is the transmission of the "Ma Diao" genre system, but more of the original design of the "Li Diao" singing style. This originality is mainly attributed to two parts: First, the lyrics of Xu Lixian's works are specially written by specific lyricists for their works, breaking the original fixed seven-character or five-character sentence structure of tanci similar to poetry. Secondly, when composing irregular words, Xu Lixian's music design has more room for development. She integrated elements of folk tunes, Peking opera and other sister music she learned during her early apprenticeship into her works, and used rhythm changes to The broken sentences of "Li Tiao" tune make the "Li Tiao" singing style unique and the melody unique. This chapter mainly analyzes the composition of the tune sentences in "Li Diao". The more common tune sentences in "Li Diao" are continuous tune sentences, two-section tune sentences (two or five sentences, four or three sentences), and three-section tune sentences. , modified tune sentences and special tune sentences.

Zhang Hongyi (1982) explored the tune of Li Diao in "On the Musical Art of Li Diao". He believed that traditional Tanci uses Sanxian and Pipa as accompaniment instruments. The transitions and accompaniments are relatively simple, and the accompaniment phrases tend to be the same with little change until " Only then did the

schools of "Xue Tiao" and "Jiang Tiao" begin to gradually enrich the accompaniment of tanci music. The fills and accompaniment designs of "Xue Tiao" and "Jiang Tiao" are usually not directly related to the emotion of the tune. Instead, the creator's accompaniment instrument playing skills are more prominent, and they add flowers on the basis of the basic sounds of traditional fills. When creating the tune, Xu Lixian not only paid attention to the design of the singing tune, but also deliberately designed the accompaniment part, giving appropriate space for fill-in or accompaniment at the pauses or passages of the lyrics, so that the accompaniment and fill-in of the "Li Tune" can assist the singing, emotions, breathing, and create a natural connection to the music. Xu Lixian's accompaniment design has various degrees of innovation and development in the form of Tanci accompaniment and instrumental accompaniment performance. She expands the single accompaniment mode of Tanci into percussion and orchestral accompaniment, and it becomes a band-like Tanci accompaniment.

Wei Ming (1962) discussed the accent of Li Diao in "Seeing the Hardness in the Softness and the Softness in the Mildness - Listening to Xu Lixian's Tanci Opening "New Mulan Ci". He believed that the accent of Li Diao was supplementary singing and cohesion. In addition to completing the most basic requirements of tanci transition accompaniment to enrich the singing and sentence segmentation, the "Li Diao" fill-in processing also plays a role in assisting the connection between singing and music in "Li Diao" to a certain extent. "Li Diao" handles the fill-in, relying on fill-in music to supplement the singing music after the singing of the same bar. This kind of alternation between singing and fill-in is smoothly connected, so that the fill-in no longer exists in isolation, but is integrated with the entire music. Take "Come, Come, Go, For Your Arhat Money" as an example. In the sung line, the word "bu" in the sung line is in a falling tone. The sequence of the tunes should be four or three sentences, but Xu Lixian combined the small transitions with the music sung lines. Fusion, there are no obvious sentence breaks in the entire tune. This kind of small bridge connection is rarely seen in other genres of singing. It can be said to be the original feature of Li tune.

#### 2.5.4 Transmission and Innovation of Li Tiao

Zhou Yunrui (1962) mentioned in "Characteristics of Xu Lixian's Singing" that it has been nearly 60 years since the creation of the "Li Tiao" genre. During this period, there were many outstanding artists learning "Li Tiao" and singing "Li Tiao" singing.

Even adapted "Li Tiao" works.

Zhou Liang (2000)'s "Suzhou Pingtan" mentioned that the early tanci created based on imitation of "Li Diao" mostly started with modern themes. The novel creation mode and diverse instrument use system of "Li Diao" were favored by songwriters. Be the first to imitate. For example, the famous Tanci master Shi Wenlei's opening masterpiece "Mao Zedong Thought Shines Light" 129 has similarities with the opening of "Li Tiao" "The First Spring of the Sixties" in terms of music style, instrumental accompaniment, and rhythm module. The use of "Li Tiao" works is also a common instrumental music when exaggerating warm and cheerful emotions. There are also works created with reference to "Li Tiao" such as the Pingtan singing group's works "Three Visits to Meiyuan Village" and "Singing the New Socialist Constitution" 130. These works were recorded in the second volume of "Shuo Xinshu" published in 1965. , the composer borrowed the melodious tone of "Li Diao", gave full play to the lyrical and moving characteristics of "Li Diao", and appropriately enhanced the element of praise, making the entire opening sound "Li Diao", but also novel and very Popular with the masses. After the tanci artist sang these opening verses to Xu Lixian, she herself expressed great satisfaction. These lyricists and composers created new chapters, flexibly used the tunes of the "Li Tiao" genre, and on the basis of inheriting the artistic characteristics of the "Li Tiao" genre, and based on the needs of the content of the works, made bold innovative attempts, which is a reflection of the "Li Tiao" genre. The transmission and re-creation of the "Li Tiao" genre.

Zhou Liang (1962) studied the transmission and innovation of Li Tiao in "A Preliminary Study of Suzhou Pingtan Art". He believed that the creation and application of "Li Tiao" genre works today are more flexible and changeable. In order to create a female image of "Yuanyang" who is sad and pitiful but dare not speak out about her sufferings, the famous tanci master Xing Yanzhi not only borrowed Wang Yuexiang's tune, but also adopted "Li tune" in the opening chapter of her representative work "Yuanyang Resistance to Marriage" 131 element.

Zhou Liang (1988) explored the innovation of Li Tiao in "Suzhou Pingtan Art Theory". He believed that the transmission and re-creation of the "Li Tiao" genre not only affected the tanci world, but also expanded to other art forms. Mr. Zhang Xiaofeng, a famous national musician, composer and national first-class performer, was

commissioned by Wu Hongfei, who was then an Erhu teacher at the Art Department of Suzhou Railway Normal University, to compose the Erhu Concerto "Li Ge Xing" in May 1998. The 133 composer introduced the musical elements of Xu Lixian's opening work "Daiyu Buried Flowers" into his own work, and expressed Xu Lixian's hard learning process and Xu Lixian's unremitting pursuit of tanci music through the erhu solo and the orchestra's dialogue.

Wu Jiawen's (2015) "Analysis on the Use of Li Tune in the Suzhou Tanci Novel "Five Girls"" explores the artistic innovation of Li Tune. In the middle of the creation of "Li Tiao", in order to comply with various government policies, Xu Lixian repeatedly reduced the basic melodies of traditional tanci when designing the tune, and replaced it with multiple singing modes such as chanting and allegro-style folk songs. " This kind of fusion singing style of "Li Tiao" was particularly rare in the world of tanci creation at that time, making "Li Tiao" particularly special. In the later works of "Li Diao", Xu Lixian hoped that her works would have more breakthroughs and innovations, so in the opening creation of this stage, she began to change the focus on the overall layout of the opening works, and integrated the tanci works into The style gradually evolved into songs, resulting in a series of catchy opening works such as "Young Friends, Stop Worrying".

#### 2.5.5 Summary

To sum up, the research results of Li Tiao are very rich. The academic research on Li Tiao shows a multi-dimensional and diversified research trend. In contrast, the current academic research on Li Diao is mostly based on the ontology of music, such as the music skills of Suzhou Li Diao, the artistic characteristics of Li Diao, Li Diao accent, and the transmission and innovation of Li Diao. The structure setting and content description of this article are mostly based on the researcher's musicology background. Generally speaking, the current research on the aesthetics of Li Tune by scholars is still in a blank state. Therefore, I think we should combine the current Li Tune and pay attention to conducting in-depth and focused research on the beauty of Li Tune.

## **CHAPTER III**

### **Research Methodology**

This chapter introduces the research methods adopted in this study, including the selection criteria for the study area and respondents, as well as the implementation process of the survey.

- 3.1 Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of time
- 3.2 Research Process
  - 3.2.1 Selection of the Research Site
  - 3.2.2 Selection of the key informant.
  - 3.2.3 Selection of the Music
  - 3.2.4 Research tools
  - 3.2.5 Data Collecting
  - 3.2.6 Data Management
  - 3.2.7 Data analysis
  - 3.2.8 Data Presenting

#### **3.1 Research scope**

##### 3.1.1 Scope of content

The content includes the historical development and performance forms of “Pingtan Lidiao” in Suzhou, China, the musical singing style and accompaniment of Suzhou “Pingtan Lidiao”, and the social role and protection policy of Suzhou “Pingtan Lidiao”.

##### 3.1.2 Scope of time

Researchers will conduct interviews, audio and video recordings of artists' performances, and interviews with them from December 2022 to July 2023. And during this period, complete the writing and revision of the paper.

### 3.2 Research Process

#### 3.2.1 Selection of the Research Site

I chose Suzhou because this is my hometown. There are professional "Li Tiao" performance groups, and there are many "Li Tiao" performing artists and "Li Tiao" enthusiasts. I am also a fan of "Li Tiao". When I was a child, I often watched "Li Tiao" performances and loved the art of "Li Tiao" very much. I also learned "Li Diao" music from "Li Diao" music artists. I have a special understanding of Suzhou music and culture, and I can understand the art of Suzhou Pingtan and understand all the efforts made by Suzhou Pingtan artists for the development of Suzhou Pingtan, because these factors constitute the motivation for my research on Suzhou Pingtan music.



Figure 2. Map of Suzhou, Jiangsu Province, China

Source: [https://www.google.com/search?q=suzhou+city+map&sca\\_esv=477a866ca3b53f30&source=android-](https://www.google.com/search?q=suzhou+city+map&sca_esv=477a866ca3b53f30&source=android-)

### 3.2.2 Selection of the Key Informants



Figure 3. Key Informant Shijie Chen

Source: Yanxi Chen

Shijie Chen, Deputy Head of Suzhou Pingtan Troupe, Outstanding Young Actor at Suzhou Public Culture and Arts Center, Famous Pingtan Actor in Suzhou.

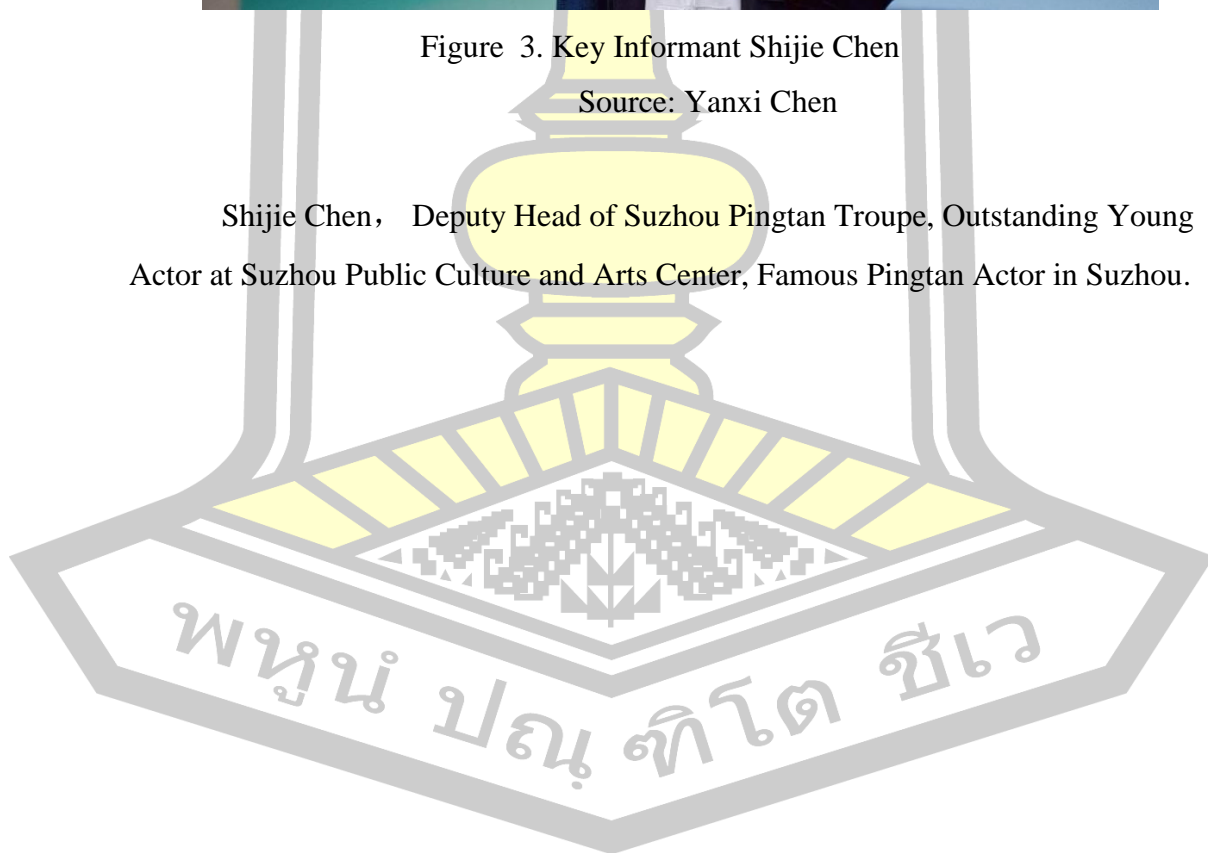




Figure 4. Key Informant Bihua Zha

Source: Yanxi Chen

Bihua Zha, She is a teacher at Pingtan Art School and a famous performer of Pingtan melodies.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 5. Key Informant Jin Huang

Source: Yanxi Chen

Jin Huang, Suzhou Pingtan troupe actors.

### 3.2.3 Selection of the music

#### 3.2.3.1 Suggestions from Pingtan Artists

When selecting music works with Suzhou Pingtan Li Diao, we gave priority to the suggestions of renowned Pingtan artists. These artists have rich experience and outstanding talent in the field of Pingtan, and their recommendations help us select representative Pingtan pieces.

### 3.2.3.2 Representative works of Suzhou Pingtan Li Diao

We have selected some representative Suzhou Pingtan Li Diao works, which have high levels of musical style, performance skills, and artistic value. By studying these representative works, we can better understand the artistic characteristics and development process of Suzhou Pingtan Li Diao.

### 3.2.3.3 Songs that integrate local Suzhou music characteristics

Suzhou Pingtan Li Diao, as a characteristic form of folk art in Suzhou, incorporates many local music elements into its music works. When choosing music works, we focus on finding songs that fully reflect the characteristics of Suzhou music, which can help us study the unique features of Suzhou Pingtan Li Diao.

Type of music	Selected music
Traditional Tunes	《jia》
	《chai tou feng》
	《qin huai jing》
North-South Tunes	《tan qing shui he》

### 3.2.4 Research tools

According to the established research objectives, the author created an interview form and an observation form. In order to better record useful data and information, I prepared a video recorder, a tape recorder, a volume meter, a computer, sound measuring equipment, a ruler, a pen and a notebook.

### 3.2.5 Data Collecting

Gathering Information, The researcher collects data through three objectives.

Objective 1, used by researchers to collect information from documents, websites, and various sources.

Objective 2, the researcher mainly uses data from field surveys. The data collected through interviews and inquiries were then analyzed categorically according to the target set.

Objective 3, The researcher used interviews and questionnaires mainly to understand the musical aesthetics, music dissemination and development of "Li Diao".

### 3.2.6 Data Management

Perform paper handwriting registration, voice recording and computer saving of data.

### 3.2.7 Data analysis

Data analysis will start with three research objectives to classify and organize the collected data.

The first research objective is to use the method of literature research to understand the historical development and performance form of "Pingtan Lidiao" in Suzhou, China.

In the second objective, in-depth interviews and observation methods are used for data collection. The musical singing style and accompaniment of Suzhou Pingtan Lidiao are studied.

In the third objective, experts from the government and Suzhou Pingtan "Lidiao" Research Institute will conduct research, investigate and survey the development of Suzhou Pingtan "Lidiao" music genre, and propose the social role and protection policy of Suzhou Pingtan Lidiao.

### 3.2.8 Data Presenting

It is comprehensively presented in the form of data proportions and combined with relevant theoretical texts.

### 3.2.9 Research Program

1. Chapter I Introduction
2. Chapter II Literature Reviews
3. Chapter III Research Methodology
4. Chapter IV The historical development and performance forms of "Pingtan Lidiao" in Suzhou, China
5. Chapter V The singing style and accompaniment for "Pingtan Li Diao"
6. Chapter VI The Social Role and Preservation Policy of Suzhou Pingtan Li Diao
7. Chapter VII Conclusion Discussion and Suggestion

## CHAPTER IV

### The historical development and performance forms of "Pingtan Lidiao" in Suzhou, China

Xu Lixian is the founder of Suzhou Pingtan Li Diao. Her musical talent and perseverance have formed a unique "Li Diao" singing style, which has become a wonderful flower in Chinese folk art culture. The performance form of Suzhou Pingtan Lidiao combines the essence of traditional Chinese culture and the regional characteristics of Jiangnan water towns, using various instruments such as pipa, sanxian, erhu, and yueqin, showcasing a unique artistic style.

4.1 The founder of Suzhou Pingtan Lidiao

4.2 Development of Suzhou Pingtan Lidiao

4.3 Performance forms of Suzhou Pingtan Lidiao

4.4 Summary

#### 4.1 The founder of Suzhou Pingtan Lidiao

Xu Lixian is recognized as the founder of Suzhou Pingtan Lidiao. Xu Lixian (June 2, 1928 - March 6, 1984) was born into a poor family in Suzhou City. Because her family was poor and her parents were unable to raise her daughter, she was given to Qian Jinzhang, the leader of the "Qian Family Class" that specialized in teaching women's Pingtan, as an adopted daughter soon after she was born, and she was renamed Qian Lixian. The adoptive mother Chen Yaxian was infertile and was eager to have a child, so she nicknamed Lixian Zhaodi. In the "Qian Family Class", Xu Lixian and her junior sisters began a group learning process that was different from the traditional Tanci teacher-to-teacher system but similar to the "opera troupe" style (Shijie Chen, interviewed, 2024).



Figure 6. Lixian Xu

Source: Yanxi Chen

Before the founding of the People's Republic of China, due to the influence of the patriarchal society, female tanci artists in Suzhou were suppressed and were not allowed to perform in public. Male artists in the same industry were extremely repulsive to the appearance of female artists, and regarded female artists' "public appearance" performances as derogatory to women's appearance. Behaviors, and performances between men and women are regarded as "demon stalls". In fact, the emergence of female artists has affected the monopoly of male artists in the Pingtan world to a certain extent. In the 32nd year of Guangxu (1906), the male tanci poet Ma Rufeifei wrote "Southern Ci Bibi' Taoist Training" for the male tanci club Guangyu Public House (later renamed Guangyu Society). He wrote about his dissatisfaction with the mixed performance of men and women and his views on female artists. Contempt in the public eye: "The so-called shameful person means that there are no five kinds of ethics between husband and wife, and men and women are called two-partners. If you work together to make a living, why should you order your wife and daughter to be good and ugly? If you work together, why should your children and grandchildren suffer shame and humiliation. Thoughts on the female disciple of Suiyuan, The scholar-officials still comment on the female scholar today, and she is still pretty in the market today (Jin Huang, interviewed, 2024)." Coincidentally, in

order to defend the dominance of male artists in the Pingtan world, the first article of the "Guangyu Office Reform Charter" written by Wang Xuqing, another leader of the Guangyu Society, states: "Anyone in the same industry who associates with female students, or who refuses to teach female disciples, Those who handle business privately will be punished upon discovery." He also required Guangyu Club members to have a copy of this charter when they "debuted". Members must strictly abide by the provisions in it. If any violation is discovered, they will be expelled immediately. At that time, almost all the famous writers in the Pingtan world came from the Guangyu Society. Those who did not join the Guangyu Society were called heretic storytellers. Or perform under a big umbrella. If it is indoors, no high platform is allowed and can only be performed on the ground (Xue Lei, 2021)." Most Pingtan artists regard whether they can "debut" as apprentices from Guangyu Society as a prerequisite for becoming a Pingtan official. . In this Pingtan market, which is controlled by male Pingtan guild organizations, there is almost no one for female tanci artists to find. The emergence of "Qian's Class" broke such "rules".

At that time, almost all the famous writers in the Pingtan world came from the Guangyu Society. Those who did not join the Guangyu Society were called heretic storytellers. Or perform under a big umbrella. If it is indoors, no high platform is allowed and can only be performed on the ground (Shijie Chen, interviewed, 2024)." Most Pingtan artists regard whether they can "debut" as apprentices from Guangyu Society as a prerequisite for becoming a Pingtan official. . In this Pingtan market, which is controlled by male Pingtan guild organizations, there is almost no one for female tanci artists to find. The emergence of "Qian's Class" broke such "rules".

In the 1930s, male-female tandem performances gradually became popular. Compared with men's single stalls and male double stalls, male-female tandem stalls have richer artistic expressions. To a certain extent, women's tanci performances also satisfied the needs of some listeners. The beautiful mentality made the economic benefits of both men and women at that time far better than that of men's tanci. Having tasted the sweetness, Qian Jinzhang, despite the constraints of Guangyu Society's rules, worked with Wang Yanyu and others to create Puyu Society, which supported teaching women's tanci and featured men and women working together to compete with Guangyu Society, a men's society (Xing Yanchun, 2014). This move

was fully opposed by Guangyu Society and was involved in lawsuits for many years. It was not until the merger of Guangyu Society and Puyu Society after the victory of the Anti-Japanese War that male and female co-starring was recognized.

Although the female students who joined the "Qian Family Class" of Puyu Club were given the opportunity to study, they were still oppressed by the president Qian Jinzhang. Because Xu Lixian is the adopted daughter of Qian Jinzhang, except that she does not have to pay for meals, everything else is the same as her sisters. Qian Jinzhang himself does not teach skills to female apprentices. Most of them are taught by his adoptive mother or fellow apprentices. The adoptive mother placed more hopes on the training of her adopted daughter Xu Lixian in Pingtan, and her training was almost harsh. Xu Lixian has been awakened by the sound of eating and shouting in her sleep every day since she was seven years old. When the weak morning light could not reveal the surrounding scenery, Xu Lixian began to practice morning exercises. She typed "Du Lulu" over and over again. (The sound made by rolling her tongue continuously). She practiced until her mouth was dry, her tongue was numb, and her tears couldn't stop flowing out. But she licked the teardrops at the corner of her mouth with the tip of her tongue, and continued to practice, because she knew that if she didn't practice, she would , what kind of disaster will be waiting for her. The adoptive mother stipulated that every time Lixian practices singing and singing, she must sing a selection of Pingtan songs for forty times in a row. Sometimes Lixian's mouth becomes so thirsty from practicing that she has to timidly plead with her adoptive mother: "Mom, just practice this piece twenty times today!" No! Forty times as usual, no less." (Wang Jun, 2009 ), Xu Lixian has been running to the pier with her adoptive mother and junior sisters since she was 10 years old, and performing in some small bookstores in the countryside. In order to attract business, Qian Jinzhang also asked them to work as waiters in wealthy people's homes, and sometimes even went to restaurants and restaurants to sing.

In 1945, 17-year-old Xu Lixian performed on stage for the first time at the Grand Bookstore in Suzhou. She shocked the audience with her Pipa song "Deep Night" and the opening of the song. It was also during this performance that Qian Jinzhang expressed his disdain for this person who had once despised him. The adopted daughter completely changed her mind. From then on, Xu Lixian no longer

ran around the small docks, but became the mainstay of the "Qian Family Class" and the "money tree" of her adoptive father. She frequently performed in large bookstores in Suzhou and Shanghai. The busy schedule became the entirety of Xu Lixian's artistic life.

Although Xu Lixian was emerging, Xu Lixian's artistic singing during this period was still in the stage of inheriting traditional works. Most of Xu Lixian's early performances were the opening and the performance of the "Qian Family" family biography "The Robe of the House". When she performed "The Robe of the House" with her adoptive mother Chen Yaxian, some listeners were impressed by her singing. Extremely profoundly impressed. The first thing I listened to was "Little Book", "Loup Pao" sung by Chen Yaxian and Qian Lixian, also known as "Retribution Record". Peking Opera has opening gongs and drums, and Suzhou Pingtan had some rules for singing the opening part. A silver dollar sings a song. The first song I listened to was "Baoyu Night Detective" sung by Qian Lixian. Since then, the music of "The cold dew in the middle of winter turns to ice, and the moonlight is so misty that it almost breaks my soul" has almost always been lingering in my mind (Bihua Zha, interviewed, 2024).

At the same time, there was another long-form tanci work called "Crying and Laughing Marriage" performed by Xu Lixian. This work is adapted from Zhang Henshui's masterpiece and was serialized in "News" in 1929. It became very popular after its publication. 87 Zhu Yaoxiang adapted the Tanci work based on the original work and taught it to his son Zhu Shaoxiang and others. Zhu Shaoxiang once taught in the "Qian Family Class" for 83 years, so he taught "Crying and Laughing Marriage" to the female students in the "Qian Family Class" and performed it with Xu Lixian, Chen Meixian, Jiang Yunxian and others. The "Iron News" in 1948 recorded the grand occasion of Xu Lixian and others performing "The Marriage of Crying and Laughing" in Shanghai: "Qian Lixian and Meixian were in Shanghai, and they wrote "The Marriage of Crying and Laughing" in several bookstores, which had quite the magic power..." (Shijie Chen, interviewed, 2024), this work can be said to be the first newly edited work that Xu Lixian has come into contact with. Zhu Yaoxiang, the founder of Tanci "Xiang Tiao", absorbed other artistic elements such as civilized dramas and folk ditties when performing this work, making it The novel artistic

techniques of the work refresh the audience. This fusion of creative techniques may have also become a basis for Xu Lixian's subsequent creation of tunes and the use of "fusion" techniques.

For Xu Lixian, this arduous learning experience laid a solid foundation for her later "Li Tiao" to a certain extent. Xu Lixian's own musical talent is extremely high. In addition to learning tanci, she is also keen on learning other sister arts such as opera, folk songs or some popular songs at the time. The third volume of Pingtan Art records a past incident of her learning Peking Opera. Zhuanyi Her multi-teacher and diversified music studies also provided her with rich musical materials for her subsequent creation of tunes.

## **4.2 Development of Suzhou Pingtan Lidiao**

### **4.2.1 Initial period**

The seventeen years after the founding of the People's Republic of China and before the Cultural Revolution were the golden period of Xu Lixian's creation. It was also during this period that Xu Lixian gradually formed her unique singing style, which was the formation period of Xu Lixian's "Li Diao" singing style(Shijie Chen, interviewed, 2024).

After the founding of New China, the once all-powerful "Qian Family Class" disbanded. The female apprentices in the class returned to their original surnames after leaving Qian's class. In addition to Xu Lixian, Qian's class also made famous celebrities such as female artists Jiang Yunxian (Qian Yunxian) and Hou Lijun (Qian Ling (Ling) Xian), who later became famous. Because of their unique singing style, they became the founders of the Pingtan singing style. Their achievements are more or less inseparable from the hard training in the "Qian Family Class" (Zhou Liang, 2000).

After liberation, Pingtan attracted the attention of the new government because of its flexible performance methods and wide audience. As Zhou Enlai put forward in the "Instructions on the Reform of Opera": "Chinese folk art forms, such as drums, storytelling, etc., are simple and simple. It is also expressive and can easily reflect reality, so it should be taken seriously." "It also emphasizes the need to create a large number of new folk art works(Jin Huang, interviewed, 2024)." The Pingtan community actively cooperates with the "restructuring" proposed in the party's work instructions. "In November 1951, the

Shanghai People's Pingtan Working Group, the first and only state-owned organization in the Pingtan field, was established.

The first batch of actors include Liu Tianyun, Jiang Yuequan, Tang Gengliang, Zhang Hongsheng, Zhang Jianting, Yao Yinmei, Zhou Yunrui, Zhu Huizhen, Xu Xueyue, Chen Xi'an, Zhang Jianguo, Xie Yuqing, Yao Shengjiang, Cheng Hongye, Chen Hongxia and other 18 people. The first leader Liu Tianyun. The Pingtan Troupe created nearly two hundred new works in the 17 years before the Cultural Revolution. The contents of the works were mostly focused on praising the party, praising leaders, commending advanced individuals and examples, etc. Through the creation of new works, they cooperated with the "Instructions" "Create a large number of new folk art works" as proposed in "Zhang Yanli, 2017".

In 1952, the newly established Shanghai People's Pingtan Working Troupe hoped to recruit some new people to enrich the artistic strength of the Pingtan Troupe. Xu Lixian was selected by Jiang Yuequan 86 and strongly encouraged her to join the Pingtan Troupe. What attracted Jiang Yuequan was Xu Lixian's talent in Pingtan music creation. In 1950, Xu Lixian participated in the performance of the calligraphy opera "Stars Over the Moon". Her lyrics "Glorious Mother is So Respectable" integrated the tune of "tapping the copper ring jingle" in the traditional opening of "Baoyu Night Detective" here, which caused a sensation throughout the country. field. Later, Xu Lixian also used this similar singing style to sing the opening songs such as "Li Xiangxiang", "White-Haired Girl", "Rooftop Club"(Shijie Chen, interviewed, 2024). The video and audio of Xu Lixian's performance in "Stars Over the Moon" cannot be found in the existing information.

In the spring of 1953, Xu Lixian officially joined the Shanghai People's Pingtan Working Group. Since then, her career has officially shifted from self-employment to collective operation. During this period, her artistic creation also underwent a qualitative change. The author has compiled all of Xu Lixian's performances from the 1950s to the 1960s before the Cultural Revolution as follows. The gray shaded parts are the opening or classic works sung by Xu Lixian (Bihua Zha, interviewed, 2024).

If you compare male and female tanci artists of the same period, Xu Lixian must be a prolific artist. It is no exaggeration to say that this is unprecedented in the history of tanci. In addition to Xu Lixian's sensitivity to music and her courage to accept and create new things, there are some more important reasons.

#### 4.2.1.1 "Reform" in Pingtan

After the Pingtan Troupe was established, the teacher-instructor system and "doors" in the Pingtan world often learned from each other, and the artists' partners were also assigned, and the concept was broken. Such changes gave Xu Lixian more opportunities to learn from the actors in the Pingtan Troupe. Other artists learned tanci skills. In 1963, they performed the full-length "After the Harvest" with Zhou Yunrui. It can be seen that the number of books Xu Lixian learned and inherited after joining the Pingtan Troupe has greatly increased. The performance learning of these books also laid the foundation for Xu Lixian's original creation. (Zhou Liang, 2000).

Another reason is that the systematic creation model emerged after the reform of Pingtan. In the past, Tanci works were only enriched by oral transmission and improvisation during performances by artists, and there were no specialized literary writers to organize them. Lyricist Wu Zongxi adapted the opening chapter of "New Mulan Ci" for Xu Lixian in 1958. This opening chapter is a major transformation of Xu Lixian's artistic style. When Xu Lixian sang this opening chapter, she gradually broke away from her early sad character and took a step towards a vigorous and heroic style, that is, from "slow beauty tune" to "fast beauty tune". The development of "dialect" (Shijie Chen, interviewed, 2024).

#### 4.2.1.2 "Changing the Opera" in Pingtan

In the seventeen years after the founding of the People's Republic of China and before the Cultural Revolution, the Pingtan community spontaneously carried out two "tail-cutting" movements. The so-called tail-cutting means "cutting off the tail of feudalism." The first tail-cutting took place from 1951 to 1952. Pingtan artists spontaneously carried out this "tail-cutting" activity.

In the catalog of Xu Lixian's performances compiled by the author, it can be clearly seen that after 1958, the number of long, medium-length and short works she performed decreased significantly and was replaced by a large number of opening works. Therefore, this period was also a period of transformation for Xu Lixian.

The author divides Xu Lixian's singing development in this period into two stages. The period from 1953 to 1958 is the period of traditional transmission. After 1958, Xu Lixian's "Li Tune" characteristics became more prominent. The transition from "Slow Li Tune" to "Fast Li Tune" was Xu Lixian's innovation period.

#### 4.2.2 Development period

In 1964, when revolutionary model operas were staged, Zhang Chunqiao ordered that all traditional operas, including folk arts, about talented people, beauties, emperors and generals, be banned. At that time, even the subjects before liberation were not allowed to be written. If you wanted to write, you could only write in capital letters for thirteen years. This is the second "tail-cutting" in the Pingtan world. This "tail-cutting" lasted until the end of the Cultural Revolution, when traditional repertoire in the Pingtan world was lifted and resumed (Bihua Zha, interviewed, 2024).

In May 1966, the "Cultural Revolution" broke out, "Shanghai's folk art circle was severely damaged during the Cultural Revolution. The comedy troupe, district and county Pingtan troupes were forced to disband, and the only remaining Shanghai Pingtan troupe was forced to learn "model operas" and transform Pingtan into It was changed to "Pingge" and "Pingxi opera". The original Pingtan was defined by Jiang Qing as the "exhaustive sound" that "can kill people". The performance of Pingtan originally emphasized "speaking", "hush" and "playing" , "singing", and the implantation of "model opera" increases the element of "acting" and develops in a dramatic direction (Wu Jiawen, 2015).

After the Cultural Revolution, at the Third National Committee of the China Federation of Literary and Art Circles, Xu Lixian's speech "The clouds will eventually obscure the sun and the spring buds bloom after the harsh winter" described the blow she and some veteran artists suffered during the Cultural Revolution: " In order to achieve the goal of usurping the party and seizing power, the evil "Gang of Four" used the banner of "literary revolution" in the literary and art circles to oppose Let a Hundred Flowers Bloom (Zhou Liang, 2000).

#### 4.2.3 Boom period

Xu Lixian's "Li Diao" creation has gone through four stages: traditional transmission period, innovation period, stagnation period and reinvention period. Before joining the Shanghai Pingtan Troupe in 1953, Xu Lixian inherited the tradition of tanci, and her singing style mainly imitated the genres of her predecessors; from 1953 to 1958, after accepting the government's opinions on "reforming the opera", Xu Lixian joined the Shanghai Pingtan Troupe. Singing styles gradually become more diverse(Shijie Chen, interviewed, 2024). After the Great Leap Forward period in 1958, Xu Lixian's "Li Tiao" changed the most. Her creations made a qualitative leap in both the tanci script and the tanci

music. "Li Tiao" changed from a sad character to a cheerful and determined singing. Style changes. During the Cultural Revolution, Xu Lixian borrowed elements of Peking opera to sing a model opera of Pingtan under "restraint" and also successfully created the image of the character "Mama Du" in the play (Wu Jiawen, 2015). After experiencing the constraints of the Cultural Revolution, Xu Lixian's "Li Tiao" creativity exploded again. At the same time, she was diagnosed with tongue base cancer. In order to be able to sing, she gave up surgery and chose conservative treatment. Even the illness cannot stop Xu Lixian's creative pace. Her creation competes with her life. In 1984, in the last days of her life, Xu Lixian completed her last work "Difficult to Travel" in her hospital bed. This work seems to tell the ups and downs of Xu Lixian's life (Zhang Yanli, 2017).

### **4.3 Performance forms of Suzhou Pingtan Lidiao**

#### **4.3.1 Musical instruments**

Suzhou Pingtan Lidiao is a famous Chinese folk art. The main musical instruments it uses include pipa, sanxian, erhu, yueqin, etc.

Pipa, known as the "Father of Pingtan", is one of the most important musical instruments of Suzhou Pingtan Lidiao. Pipa not only serves as the lead instrument in Pingtan, but also plays a role in guiding the entire band. It has the characteristics of beautiful tone and strong expressiveness, and is often used for solo, accompaniment and ensemble.

Sanxian is one of the instruments commonly used in Suzhou Pingtan Lidiao. It has the characteristics of bright tone and strong rhythm, and is often used for accompaniment and ensemble playing. In Suzhou Pingtan Lidiao, Sanxian players need to master certain playing skills in order to coordinate with Pipa and other instruments (Shijie Chen, interviewed, 2024).

Erhu is also one of the instruments commonly used in Suzhou Pingtan Lidiao. It has the characteristics of soft tone and strong emotional expression, and is often used for solo, accompaniment and ensemble. In Suzhou Pingtan Lidiao, Erhu players need to master certain playing skills in order to coordinate with other instruments (Zhou Wei, 2014).

Yueqin is one of the earliest musical instruments used in Suzhou Pingtan Lidiao. It has the characteristics of crisp tone and strong rhythm, and is often used for accompaniment

and ensemble playing. In Suzhou Pingtan Lidiao, Yueqin players need to master certain playing skills in order to coordinate with other instruments (Pan Xun, 2020).

In addition to the above instruments, Suzhou Pingtan Lidiao also often uses small instruments such as Xiaosanxian, Xiaopipa, and Xiaoyueqin. These small instruments are more flexible and convenient in performance and can better adapt to the needs of performance (Jin Huang, interviewed, 2024).

Suzhou Pingtan Lidiao uses many types of musical instruments, each with its own unique characteristics and functions. During the performance, these instruments cooperate and complement each other, forming a unique musical style and performance effect.

#### 4.3.2 Performers

The costumes worn by Pingtan actors are "long shirt" and "cheongsam". Actors should not wear heavy costumes and should dress elegantly and dignifiedly. The props used are "eye-catching", "folding fan" and "silk head" (i.e. handkerchief).

#### 4.4 Summary

"Xu Lixian" Li Diao style singing style. It is also one of the representatives of the girls' genre. Li Tiao is good at showing women's tenderness, passion, infatuation, tragedy, and sacrificial love. At the same time, there are many works that are soft yet strong, a combination of hard and soft, and even more interesting and humorous works with a sense of life. The expression themes are also very rich. Every era has works with contemporary themes that keep pace with the times. Zeng Yun also used "guzheng", "guqin", "da ruan" and "ethnic percussion" in Li Diao works. Around the 1980s, he tried to add electroacoustic instruments such as "electronic keyboard". If we move to today's era, I guess Master Xu's beautiful tunes will definitely take greater steps.

พหุ ประถมศึกษา

## CHAPTER V

### The singing style and accompaniment for "Pingtan Li Diao"

This chapter primarily employs a descriptive research method, which aligns with my second research objective. Through fieldwork and in-depth interviews conducted in Suzhou, Jiangsu, four representative pieces were selected, and a substantial amount of video and audio recordings of performers were collected as data for further analysis and research. Including accompaniment instruments, song selection criteria, and music analysis of 4 selected songs, etc. The following topics are as follows:

- 5.1 The singing style and accompaniment for "Pingtan Li Diao"
  - 5.1.1 Musical Instruments Used in "Pingtan Li Diao"
  - 5.1.2 Modes of Chinese Traditional Music.
  - 5.1.3 Musical analysis of selected "Pingtan Li Diao"

#### 5.1 The singing style and accompaniment for "Pingtan Li Diao"

The "Li Diao" of Pingtan is one of the most representative stylistic schools of this art form, founded by the renowned Pingtan artist Xu Lixian (1928–1984). Characterized by its delicate and intricate melodies and deeply emotional expression, Li Tune is distinguished by its lyrical and literary qualities. Accompaniment instruments play a crucial role in enhancing the vocal performance and intensifying emotional expression. While adhering to the traditional "one sings, one plays" format of Suzhou Pingtan, Li Tune also introduces innovations in instrument selection and playing techniques, shaping a unique musical language.

##### 5.1.1 Musical Instruments Used in "Pingtan Li Diao"

###### Pipa

The pipa is a plucked string instrument classified as a chordophone. Traditionally made of wood or bamboo, its resonator is semi-pear-shaped and fitted with four strings. Originally, the strings were made of silk, but modern versions typically use steel wire, steel rope, or nylon. The neck and soundboard are equipped with frets ("xiang" and "pin") to define tonal positions. During performance, the pipa

is held upright. The left hand presses the strings while the right-hand fingers pluck them. It serves as an essential instrument for solo performances, accompaniment, ensemble playing, and orchestral settings. With a history spanning over 2,000 years, the pipa is one of China's most iconic traditional plucked instruments. The earliest instrument referred to as "pipa" is believed to have emerged during the Qin Dynasty. The Chinese character "珏" in its name symbolizes "two jade pieces striking each other to produce a melodious sound," signifying a plucked instrument that generates sound through string contact (Liu Ziyi, 2020)



Figure 7. Pipa instrument

Source: Yanxi Chen, from research fieldwork (2023)

The pipa's leading melodic lines closely echo the singer's vocal nuances, imitating the natural rises and falls of human voice through techniques such as lunzhi (tremolo picking), gunzou (rolling), and tui-la yin (push-and-pull pitch bending). It emphasizes the principle of "supporting the vocal timbre while maintaining the tune" (托腔保调), ensuring that the accompaniment remains expressive yet unobtrusive. Instead of overpowering the vocals, the pipa delicately fills in the singer's breath pauses with ornamental notes. For instance, in *Daiyu Burying Flowers*, its glissando (sliding notes) and vibrato enhance the sorrowful depth of the lyrics. The technique of "slow tremolo with sustained notes" (慢轮长音) creates an ethereal atmosphere, particularly in passages conveying sorrow and longing. The pipa's sound, weeping and whispering like a lament, harmonizes seamlessly with Xu Lixian's signature

"cloud-covered moon" (云遮月) vocal timbre, reinforcing the melancholic beauty of the performance(Liu Ziye,2020)

In the early 19th century, during the formative years of Suzhou Pingtan, the pipa primarily served to mimic character dialogues ("qi jiaose") and to depict scenes such as galloping horses or wind and rain. However, in the 1950s, Xu Lixian elevated the pipa from a mere accompaniment tool to a lyrical centerpiece. Drawing inspiration from the tonal embellishments of Kunqu flute and xiao, she refined the pipa's melodic phrasing to better align with the poetic rhythms of the lyrics. Modern Pingtan performers, such as Sheng Xiaoyun, have further expanded upon Li Tune by integrating Western musical elements: Artificial harmonics chains evoke a sense of fantasy, especially in modern adaptations like Thunderstorm (Leiyu). Variations in tremolo speed, inspired by classical guitar, enhance the depth and layering of lyrical passages.

### Sanxian

The sanxian, also known as the three-stringed lute, is a traditional Chinese plucked instrument that later spread to regions such as Ryukyu and Japan. Its exact origins remain uncertain, though some theories suggest it evolved from the stringed drum (xian tao) of the Qin and Han dynasties. The name "sanxian" was first recorded in the Tang Dynasty text Jiaofang Ji by Cui Lingqin, though the book does not provide details about the instrument's structure. Sanxian flourished during the Yuan Dynasty, becoming a primary accompaniment instrument for Yuan drama (Yuanqu). Ming scholar Yang Shen believed, "Today's sanxian originated in the Yuan Dynasty," whereas Qing scholar Mao Qiling argued, "The sanxian dates back to the Qin Dynasty, deriving from the 'thirty-drum' instrument, later modified in shape and sound. In the Tang Dynasty, musicians widely practiced it. Although often mistaken for foreign (Hu) music, it is not." Archaeological discoveries, such as a Southern Song Dynasty stone relief from Guangyuan, Sichuan, and a Jin Dynasty tomb figurine playing the sanxian from Jiaozuo, Henan, confirm that the instrument existed before the Yuan Dynasty.



Figure 8. Sanxian instrument

Source: Yanxi Chen, from research fieldwork (2023)

The sanxian is named after its three strings ("san" meaning three, and "xian" meaning strings). It consists of three main parts: the pegbox (qin tou), neck (qin jing), and body (qin shen). The neck, which serves as the fingerboard, is relatively long, while the body is covered on both sides with python skin. In the 1920s, a four-stringed version (jiaxian sanxian) was introduced but never widely adopted. The instrument varies by region: Northern sanxian measures about 122 cm and is called the "large sanxian" (da sanxian). Southern sanxian measures about 95 cm and is known as the "small sanxian" (xiao sanxian).

Pegbox (琴头, qin tou): The upper end is shaped like a hoe and may be decorated with ivory or bone inlays. It has three tuning pegs: two on the left and one on the right, with string slots and peg holes. Neck (琴颈, qin jing): It connects the pegbox to the body. The top part is called the "nut" (shan kou, 山口). The neck is almost entirely fretless, with the fingerboard at the same level as the python skin membrane. The lower section of the neck curves backward before attaching to the body.

Body (琴身, qin shen) / Drum (琴鼓, qin gu): It is roughly rectangular in shape, either hollowed out from a single piece of wood or assembled from wooden panels glued together. Both sides are covered with python skin, contributing to the instrument's distinctive resonance (Yanwen Ting, 2016)

The sanxian lays the rhythmic foundation, providing steady plucked accompaniment to support the melodic flow. By employing techniques such as muted plucking ("menyin") and harmonics ("fanyin"), it enriches the tonal layers, adding depth to the overall sound. Sanxian often complements the pipa with a "light plucking and slow twisting" (qing long man nian) rhythm, emphasizing the delicate and nuanced style of Li Tune's slow-tempo passages. For example, in Qingtan: Yanggao, the low-register sanxian plucking intensifies the dramatic tension of the scene.

A notable innovation is the use of the "daban" (striking the wooden body with fingernails), which mimics the rhythmic beats of traditional opera percussion, enhancing the narrative expressiveness of the performance.

#### 5.1.2 Modes of Chinese Traditional Music.

The Chinese traditional modal system is based on the pentatonic scale (五声调式), consisting of five core tones: Gong (宫), Shang (商), Jue (角), Zhi (徵), and Yu (羽). In addition to the pentatonic structure, hexatonic (six-note) and heptatonic (seven-note) scales are also derived from this foundation.

Unlike Western music, where pitches are fixed, the tones in Chinese modes are defined by relative intervals rather than absolute pitch. This means that Gong, Shang, Jue, Zhi, and Yu function similarly to movable solfège (do, re, mi, etc.), allowing them to be transposed freely onto different pitch levels. However, they are not the same as solfège syllables. Some scholars prefer to classify these tones as "scale degrees" (阶名, jie ming), representing the relative positions of notes within the pentatonic scale rather than specific pitches.

Therefore, using this method four times, you can get the other four tones in the five-tone mode scale. Generally starting from the gong(C) tone, then get zhi(G), shang(D), yu(A), and jue(E) by up five intervals. The pitch set is Pentatonic Scale (C, D, E, G, A). (Figure 9)



Figure 9. Pentatonic Scale (C gong Mode)

Source: Yanxi Chen

The Chinese pentatonic scale (五声音阶) follows a characteristic sequence of intervals: Major second, Major second, Minor third, Major second, Minor third.

The D as the beginning tone, we can produce the Pentatonic Scale (D, E, G, A, C). D shang (Figure 10)



Figure 10. Pentatonic Scale (D shang Mode)

Source: Yanxi Chen

Interval relationship: major second, minor third, major second, minor third, major second

The E as the beginning tone, we can produce the Pentatonic Scale (E, G, A, C, D). E jue (Figure 11)

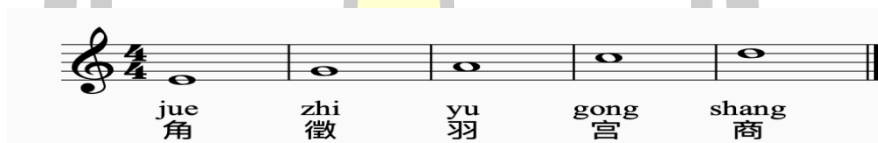


Figure 11. Pentatonic Scale (E jue Mode)

Source: Yanxi Chen

Interval relationship: minor third, major second, minor third, major second

The G as the beginning tone, we can produce the Pentatonic Scale (G, A, C, D, E). G zhi (Figure 12)

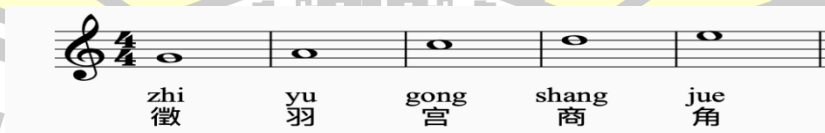


Figure 12. Pentatonic Scale (G zhi Mode)

Source: Yanxi Chen

Interval relationship: major second, minor third, major second, major second

The A as the beginning tone, we can produce the Pentatonic Scale (A, C, D, E, G). A yu (Figure 13)



Figure 13. Pentatonic Scale (A yu Mode)

Source: Yanxi Chen

Interval relationship: minor third, major second, major second, minor third

### 5.1.3 Musical analysis of selected "Pingtan Li Diao"

“Chai Toufeng(钗头凤)”

“Jia(家)”

“Tan Qinshui He(探清水河)”

“Qing Huaijing(秦淮景)”

I will analyze these piece in detail, focusing on the vocal style, melodic structure, accompaniment, and the interaction between voice and instrumentation, covering the following areas:

Melodic Structure

Melodic contour

Rhythmic Structure

Cadential Patterns

Vocal Style

Accompaniment

Singing and Accompaniment Interaction

“Chai Toufeng(钗头凤)”

The lyrics of Suzhou Pingtan "Li Diao"'s "Chaitou Feng" originate from the love story of the Song Dynasty poet Lu You and his first wife Tang Wan. Lu You was a famous poet of the Southern Song Dynasty, and Tang Wan was his first wife. The two were deeply in love with each other. During a chance encounter at Shen Garden in Shaoxing, Zhejiang, the couple felt overwhelmed with emotion. Tang Wan had her husband, Zhao Shicheng, prepare wine to host Lu You. Touched by Tang Wan's

sentiment, Lu You, filled with sorrow, wrote the famous poem "Chaitou Feng" on the garden wall to commemorate their irrevocable love.

The melody of the song dates back to the late Qing Dynasty, around the end of the 19th century. During this time, Chinese society was in turmoil. The country was being invaded by foreign powers, territories were ceded, and the economic situation was dire. Amid such hardships, people's lives were difficult, and many women had to earn a living by performing in cities. Among them was a woman from Jiangsu Province named Wang Yinfeng. She was highly skilled in playing instruments, particularly the Erhu and Suona, and could sing many folk songs. Wang Yinfeng was exceptionally talented, and her musical and vocal skills were greatly admired by many.

One day, Wang Yinfeng went to Nanjing to perform. She played an ancient tune called "Chaitou Feng". The song tells the story of a woman who leaves her hometown to seek happiness in a foreign land for the sake of love. Wang Yinfeng's performance was deeply moving and profoundly touched the audience.

Her performance caught the attention of a young artist named Zheng Xiaoxu. He was captivated by the melody and lyrics of the song, finding it to be a folk song of great cultural value. Thus, he rearranged the music, added new lyrics, and renamed it "Chaitou Feng."

The newly adapted "Chaitou Feng" quickly spread throughout Nanjing, attracting widespread attention and admiration. Later, the song was included in the "Jiangsu Music Anthology," becoming one of the classics of Chinese folk songs. Figure 14: The original stele inscription of "The Hairpin Phoenix" in Shaoxing City.



Figure 14. "Chaitou Feng" Inscription — Shen Garden, Shaoxing, Zhejiang.

Source: Yanxi Chen, from research fieldwork (2023)



Source: Make from Yanxi Chen, (2023)

Following chart shows the formal structure of " Chaitou Feng "

Table 1. "Chaitou Feng" musical form

Section	Intro	A	B	C	D	A1	Ending
measure	1-11	12-66	67-139	140-192	193-275	276-331	332-337
Tonality	B "Gong mode"						

From: Yanxi Chen(2023)

(For details, see the Appendix I)

Section Intro:

Figure 15. "Chaitou Feng" Intro

Source: Make from Yanxi Chen, (2023)

Melodic Structure:

The section starts with pipa and sanxian playing together in unison, providing a foundational harmonic texture that sets the tone for the rest of the piece. The melody

begins in the lower register, with both instruments introducing a steady rhythmic pulse, mainly relying on eighth notes.

### Melodic contour

The melody primarily moves stepwise (in seconds) with occasional leaps of a third, maintaining a smooth and flowing motion. As the melody progresses, it ascends gently, creating a sense of rising tension. This gradual ascent prepares the listener for the entrance of the main thematic material in later sections.



### Rhythmic Structure

The rhythm is consistent, with most of the melodic line relying on eighth notes, providing stability and a flowing feel to the music. Measure 11 features a resolution as the melody descends towards the D#, marking the end of the introduction and signaling the upcoming main theme. (Figure 16)



Figure 16. "Chaitou Feng" Intro rhythm  
Source: Make from Yanxi Chen, (2023)

### Cadential Patterns

The cadence in measure 11 is important as it serves as a transition into the main melody. The melody resolves on a longer D#, providing a resting point and preparing the harmonic space for the thematic material to follow.

This section lays the groundwork for the rest of the piece by establishing both the mode and tonal center (B Gong mode) and setting up the rhythmic and melodic expectations. The gentle rise and fall of the melody, combined with the steady rhythm, provide a sense of calm that prepares the listener for the entrance of the main theme.

## Section A

12

Tenor

12 13 14 15 16 17 18 20 21 22

红酥手 黄腾酒

hong su shou hung teng jiu

Soprano

Pipa

Sanxian

23

Tenor

23 24 25 26 27 28 29 30 31 32 33 34

满城春色宫墙

man chen chun se gong qiang

Soprano

Pipa

Sanxian

2

35

Tenor

35 36 37 38 39 40 41 42 43 44

柳 东风恶 欢

liu dong feng e huan

Soprano

Pipa

Sanxian

Full Score

Phrase 1

Phrase 2

45

Tenor

45 46 47 48 49 50 51 52 53 54 55

情 薄 一杯 愁 绪  
qing bo yi bei chou xu

Soprano

Pipa

Sanxian

56

Tenor

56 57 58 59 60 61 62 63 64 65 66

几 年 离 索 错 错 错  
ji nian li suo cuo cuo cuo

Phrase 2

Soprano

Pipa

Sanxian

Figure 17. "Chaitou Feng" Section A  
Source: Make from Yanxi Chen, (2023)

### Melodic Structure

This section is organized into phrases that correspond to the lines of the lyrics. The phrasing is consistent with the traditional Chinese poetic structure, with each phrase unfolding over several measures. The melodic line is divided into smaller units, where certain phrases are longer (19 measures) and others shorter (12 measures), reflecting the natural rhythm and meter of the lyrics (Figure 18)



Figure 18. "Chaitou Feng" Section A Melodic  
Source: Make from Yanxi Chen, (2023)

### Melodic contour

The melody follows a stepwise motion (in seconds and thirds), with occasional leaps to emphasize important words or emotional moments in the lyrics. There is a clear rise and fall in the melody, with some phrases gradually ascending before resolving on a lower note. This contour mirrors the emotional shifts in the text (Figure 19)



Figure 19. "Chaitou Feng" Section A Melodic contour  
Source: Make from Yanxi Chen, (2023)

In measures 12-24, the melody ascends gently, building tension before resolving on a more stable note in the following measures. By measure 45, the melody takes a slight leap upwards to emphasize a key lyrical point, before descending smoothly.

### Rhythmic Structure

The melody primarily features eighth and quarter notes, giving it a steady, flowing feel. This rhythmic regularity supports the natural pacing of the lyrics. There

are moments of rhythmic variation, such as syncopation and slight accelerations in specific measures (e.g., measures 35 and 50), adding expressiveness to the melody.

### Cadential Patterns

The cadences are relatively subtle, with phrases often resolving on stable notes like the tonic (B). These cadential points help create a sense of closure at the end of each lyrical line. For example, in measure 66, the phrase concludes with a clear resolution on the tonic, signaling the end of this section, as shown in Figure 20.

The image shows a musical score for 'Chaitou Feng' Section A. It consists of four staves: Soprano (vocal), Piano (piano), and Cello/Bass (cello/bass). The key signature is G major (one sharp) and the time signature is 4/4. The vocal line has lyrics in Chinese and Pinyin. A red box highlights measures 62-66, where the vocal line resolves to a tonic note (B) in measure 66. The lyrics are: '几年 离索 错 错 错' (jǐ nián lí suǒ cuò cuò cuò).

Figure 20. "Chaitou Feng" Section A Cadential Patterns

Source: Make from Yanxi Chen, (2023)

### Vocal Style

This tenor solo, Lyricism and Smoothness: The vocal line is highly lyrical, following the natural flow of the Chinese poetry. The singer employs a smooth, legato singing style, maintaining a consistent, flowing melodic line. Emotional Expression: The melody is reflective of the emotional weight of the lyrics. The singer likely uses subtle dynamic changes, such as crescendos and decrescendos, to match the intensity of the text. The emotive phrases are highlighted by slight variations in pitch, reflecting the expressive tradition of Pingtan. Ornamentation: There is delicate ornamentation in the vocal line, where specific words or syllables are embellished with slight vocal flourishes (e.g., vibrato or slides). These ornaments add expressiveness and reflect the stylistic nuances of traditional Chinese vocal techniques. Phrasing and Breathing: The singer follows the phrasing of the lyrics, with natural breathing points aligning with the end of each lyrical phrase. Each phrase tends to be long, with gradual build-up in both pitch and intensity.

### Accompaniment

**Pipa and Sanxian:** The accompaniment is provided by the pipa and sanxian, which are played in unison or in harmony. These instruments are characteristic of Pingtan and provide a delicate, plucked texture that supports the vocal line. **Rhythmic Foundation:** The accompaniment primarily plays eighth-note rhythms, maintaining a steady and flowing pulse. The rhythmic consistency of the accompaniment contrasts with the more fluid nature of the vocal line, offering a stable harmonic foundation for the singer. **Harmonic Support:** The accompaniment reinforces the B Gong mode tonality, emphasizing key pitches like the tonic (B) and dominant (F#). The accompaniment generally stays in the background, allowing the vocal line to take the lead, but provides subtle harmonic shifts that enhance the emotional expression of the melody.

### Singing and Accompaniment Interaction

**Call and Response:** In some sections, the vocal line and accompaniment engage in a subtle call and response pattern. For example, the singer may introduce a phrase, and the accompaniment responds with a brief melodic or rhythmic echo. This interplay enhances the communicative aspect of the performance. **Unison and Harmony:** At key points, particularly at the end of phrases, the accompaniment plays in unison with the vocal line or provides a harmonic support by emphasizing important pitches (such as the tonic). This creates a seamless integration between the voice and instruments. **Dynamic Balance:** The accompaniment is generally softer than the vocal line, ensuring that the voice remains the focal point of the performance. However, during more intense moments of the text, the accompaniment increases in volume and intensity to match the vocal delivery.

**Measures 24-35:** In this segment, the vocal line rises in intensity, and the accompaniment follows with a matching increase in rhythmic activity, supporting the emotional climax of the section, as shown in Figure 21

24  
24 25 26 27 28 29 30 31 32 33 34 35 36

Tenor  
满城春色官墙柳  
man chen chun se gong qiang liu

Soprano

Pipa

Sanxian

Figure 21. "Chaitou Feng" Section A Accompaniment Interaction

Source: Make from Yanxi Chen, (2023)

Measure 38-49: The accompaniment briefly takes a more prominent role, using a slight melodic variation to echo the singer's line, creating a sense of interaction between the two.

2  
Full Score  
38 39 40 41 42 43 44 45 46 47 48 49

Tenor  
东风恶欢情薄  
dong feng e huan qing bo

Soprano

Pipa

Sanxian

Figure 22. "Chaitou Feng" Section A -Measure 38-49

Source: Make from Yanxi Chen, (2023)

Section B



66 67 68 69 70 71 72 73 74 75 76 77

Tenor

Soprano

Pipa

Sanxian

世情薄 人情恶

shì qíng bō rén qíng è

Phrase 1

Full Score 3

78 79 80 81 82 83 84 85 86 87 88 89

Tenor

Soprano

Pipa

Sanxian

恶雨送黄昏 花易

è yǔ sòng huáng hūn huā yì

Phrase 1

90 91 92 93 94 95 96 97 98 99 100 101 102

Tenor

Soprano

Pipa

Sanxian

落晚风干

luò wǎn fēng gān

Phrase 2

103 104 105 106 107 108 109 110 111 112 113 114 115

Tenor

Soprano

Pipa

Sanxian

泪痕残

lèi hén cán

Phrase 2

4

Full Score

116 117 118 119 120 121 122 123 124 125 126 127

Tenor

Soprano

Pipa

Sanxian

欲笺心事 独语

yù jiān xīn shì dú yǔ

Phrase 2

Musical score for "Chaitou Feng" Section B, measures 128-139. The score includes parts for Tenor, Soprano, Pipa, and Sanxian. The Soprano part is highlighted with a red box, showing the lyrics "斜" (xie) and "阑" (lan) under the notes.

Figure 23. "Chaitou Feng" Section B  
Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melodic line in this section continues to follow the natural rhythm of the lyrics, with each phrase aligning with a segment of the poem. The phrasing is fluid, with longer phrases that reflect the emotional weight of the text. Some phrases span 12 measures, while others extend up to 19 measures, mirroring the uneven structure of classical Chinese poetry. This variation in phrase length adds complexity and interest to the melody.

### Melodic contour

**Ascending and Descending Lines:** The melody frequently shifts between ascending and descending contours. The rising lines often build tension, while the descending lines provide resolution and a sense of closure. This alternation creates a dynamic melodic shape that mirrors the emotional shifts in the text.

**Example:** In measures 85-95, the melody gradually ascends, reaching a peak at measure 95 before gently descending, providing both emotional and melodic contrast.

Musical score for "Chaitou Feng" Section B, measures 85-95. The score includes parts for Tenor, Soprano, Pipa, and Sanxian. The Soprano part is highlighted with a red box, showing the lyrics "黄" (huang), "昏" (hun), "花" (hua), "易" (yi), "落" (luo), and "晚" (wan) under the notes.

Figure 24. "Chaitou Feng" Section B -measures 85-95  
Source: Make from Yanxi Chen, (2023)

As shown in the figure, this musical phrase starts from #d in the one-line octave (small octave) and descends stepwise to the pitch of #a in the small octave, followed by an octave leap up to #f in the two-line octave.

### Rhythmic Structure

**Eighth and Quarter Notes:** The melody in this section is characterized by a consistent use of eighth and quarter notes, maintaining a steady and flowing rhythm. This rhythmic regularity supports the lyricism of the vocal line and allows the text to be delivered clearly.

**Syncopation and Variations:** There are moments of rhythmic variation, where syncopated patterns or tied notes disrupt the regular flow of the melody, adding expressive tension. These rhythmic variations typically occur at key emotional points in the text (e.g., around measures 110-120).

Figure 25. "Chaitou Feng" Section B -measures 110-120

Source: Make from Yanxi Chen, (2023)

### Cadential Patterns

The melody often resolves on stable pitches, particularly the tonic (B) or dominant (F#), giving a sense of closure at the end of phrases. These cadential points occur regularly throughout the section and serve to anchor the melody in the B Gong mode.

Example: In measure 139, the phrase resolves clearly on the tonic, providing a sense of completion before transitioning to the next section.

The image shows a musical score for measures 139. It includes staves for Tenor, Soprano, Pipa, and Sanxian. The key signature is three sharps (F#, C#, G#). In the Soprano staff, a red box highlights a note on the tonic (B), labeled "I root B 'gong'". The Pipa and Sanxian parts show rhythmic accompaniment.

Figure 26. "Chaitou Feng" Section B -measures139

Source: Make from Yanxi Chen, (2023)

The melody is firmly grounded in the B Gong mode, with frequent emphasis on the key pitches (B, F#, E) that define this mode. The melody frequently returns to the tonic (B), reinforcing the tonal center and providing a sense of stability throughout the section.

### Vocal Style

This is a soprano song. The vocal line in this section remains highly lyrical, with smooth, flowing phrases that mirror the emotional content of the text. The singer uses a legato style to maintain a seamless connection between notes, creating a sense of continuity and depth. There is a clear use of dynamic contrast in the vocal line. Phrases that convey more intense emotions are sung with greater volume and force, while more reflective or introspective moments are delivered with softer dynamics.

The image shows a vocal line for Soprano. The lyrics are: 薄 (bo), 人情 (ren qing), 恶 (e), 恶 (e), 雨送 (yu song). The melody is written in a treble clef with a key signature of three sharps.

Figure 27. "Chaitou Feng" Section B -Vocal soprano

Source: Make from Yanxi Chen, (2023)

This dynamic range adds emotional depth to the performance. Similar to earlier sections, there is subtle ornamentation in the vocal line, particularly in key moments

that emphasize the text. The singer may use techniques like vibrato or small grace notes to add expressive detail, enhancing the emotional impact of the melody. The phrasing follows the structure of the lyrics, with each phrase being long and flowing, and natural pauses occurring at the end of poetic lines. The singer's control over breath and phrasing helps maintain the smooth delivery of the melody, even through more complex melodic passages.

### Accompaniment

**Pipa and Sanxian Support:** The accompaniment continues to be provided by the pipa and sanxian, both of which create a delicate, plucked sound texture that complements the vocal line. The accompaniment is generally restrained, allowing the voice to remain the focal point.

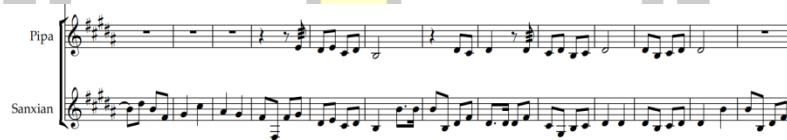


Figure 28. "Chaitou Feng" Section B -Vocal soprano

Source: Make from Yanxi Chen, (2023)

**Rhythmic Steadiness:** The accompaniment maintains a steady, consistent rhythmic pattern throughout this section, primarily using eighth notes and quarter notes. This steady rhythm serves as a foundation for the vocal line, ensuring that the melody can flow smoothly without rhythmic disruption.

**Harmonic Support:** The accompaniment emphasizes key harmonic points, particularly the tonic (B) and dominant (F#), reinforcing the tonality of the B Gong mode. The harmonic structure remains relatively simple, ensuring that the accompaniment supports rather than overshadows the vocal line.

### Singing and Accompaniment Interaction

**Call and Response:** There are moments in this section where the vocal line and accompaniment engage in a call and response interaction. For example, the voice may introduce a phrase, which is then followed by a brief, echoed response from the accompaniment. This creates a subtle dialogue between the two, enhancing the overall texture of the music.

**Accompaniment as Harmonic Foundation:** The accompaniment largely acts as a harmonic foundation, providing the necessary tonal and rhythmic support for the vocal line. The instruments rarely take the lead, instead focusing on reinforcing the harmonic structure and maintaining a consistent rhythmic pulse. This allows the voice to remain the primary vehicle for the emotional and lyrical content.

**Unison and Complementary Motion:** At certain points, the accompaniment plays in unison with the vocal line, particularly at the end of phrases where the melody reaches a cadence. This unison playing emphasizes key moments in the music and reinforces the tonal resolution of the phrase. In other instances, the accompaniment follows the vocal line in complementary motion, subtly harmonizing or echoing the melody without drawing attention away from the voice.

**Dynamic Coordination:** Both the vocal line and accompaniment demonstrate dynamic coordination, with the instruments increasing in intensity to match the emotional peaks of the vocal melody. As the singer crescendos, the accompaniment similarly rises in volume and activity, creating a unified emotional and musical expression.

**Melodic Echoing:** Occasionally, the accompaniment will echo small fragments of the vocal melody, particularly at the end of phrases. This melodic echoing helps to reinforce the thematic material of the section, creating a cohesive interaction between voice and instruments.

**Measure 110-120:** In this section, the vocal line ascends dramatically in both pitch and intensity, with the accompaniment increasing in rhythmic complexity to match the emotional weight of the melody. The instruments echo the vocal line at key points, providing harmonic reinforcement as the melody reaches its peak.

พหุ ประถมศึกษา

Figure 29. "Chaitou Feng" Section B -Measure 110-120 Accompaniment  
 Source: Make from Yanxi Chen, (2023)

Section C



The image displays a musical score for 'Chaitou Feng' Section C, arranged in three systems. Each system includes staves for Tenor, Soprano, Pipa, and Sanxian. The lyrics are written in Chinese characters and Pinyin below the Tenor staff. Measure numbers are indicated above the Tenor staff, and 'Phrase 2' is labeled in red above the Tenor staff in the second system.

**System 1 (Measures 164-176):**

Tenor: 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176  
 Lyrics: 桃花落闲池阁 山  
 Pinyin: tao hua luo xian chi ge shan

**System 2 (Measures 177-190):**

Tenor: 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190  
 Lyrics: 盟虽在 锦书难托 莫莫  
 Pinyin: meng sui zai jin shu nan tuo mo mo

**System 3 (Measures 191-203):**

Tenor: 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203  
 Lyrics: 莫 人成各 今非  
 Pinyin: mo ren cheng ge jin fei

Figure 30. "Chaitou Feng" Section C  
 Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melodic line in this section is divided into distinct phrases, each corresponding to segments of the lyrics. The phrases vary in length, with some extending over several measures, while others are shorter, depending on the poetic structure. The melodic phrases are aligned with the emotional progression of the text. For example, shorter phrases may reflect more concise or intense lyrical moments, while longer phrases allow for a more gradual emotional development.

### Melodic contour

**Ascending and Descending Lines:** The melody frequently alternates between ascending and descending contours, adding a dynamic quality to the melodic structure. These contour shifts reflect the emotional highs and lows of the text.

**Example:** Around measures 148-164, the melody ascends, creating a sense of tension and anticipation, before gradually descending toward the end of the phrase to provide a resolution.

150

Tenor

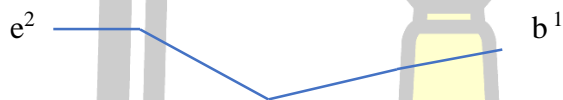
Soprano

泪痕 lei heng 红 hong 泪波 yi bao 娟 xiao 透 tou

Figure 31. "Chaitou Feng" Section C measures 148-164

Source: Make from Yanxi Chen, (2023)

**Stepwise Motion:** The melody primarily moves in stepwise motion, contributing to a smooth and connected melodic flow. There are also occasional leaps (thirds and fourths) to emphasize key moments in the text.



#### Rhythmic Structure

**Eighth and Quarter Notes:** The rhythm in this section is largely built on eighth and quarter notes, which provide a consistent, steady pace. The regular rhythmic patterns support the flow of the melody and allow the lyrics to be clearly articulated.

**Syncopation and Rhythmic Variation:** In some measures, such as 170-180, there are moments of rhythmic variation, including syncopation and tied notes, which add expressiveness and break the regular flow, heightening the emotional intensity of the phrase.

#### Cadential Patterns

**Perfect Cadence (Authentic Cadence):** This occurs when the melody resolves from the dominant (F#) to the tonic (B) in the B Gong mode. The perfect cadence provides a strong and conclusive resolution, usually at the end of larger phrases or sections. This type of cadence marks moments of completion or finality in the piece.

**Example:** Around measures 65-66 and 192, the melody resolves firmly on the tonic, creating a clear sense of closure before transitioning into the next section.

Figure 32. "Chaitou Feng" Section C measures 192

Source: Make from Yanxi Chen, (2023)

**Half Cadence:** This cadence ends on the dominant (F#), leaving the phrase unresolved and creating anticipation for the following phrase. It often occurs at midpoints within a section, signaling that the music is moving forward.

**Example:** In the middle of longer phrases (e.g., around measure 100), the melody may end on the dominant, setting up the next phrase.

Figure 33. "Chaitou Feng" Section C measures 100

Source: Make from Yanxi Chen, (2023)

### Vocal Style

This is a tenor solo. **Dynamic Range:** The singer uses a wide range of dynamics to reflect the shifting emotions within the text. Softer dynamics are used for more intimate or reflective moments, while louder dynamics are employed for more intense or climactic passages. This dynamic control allows the singer to express different levels of emotion throughout the piece. **Crescendos and Decrescendos:** The vocal line features gradual crescendos (increasing volume) to build intensity and decrescendos (decreasing volume) to soften the mood. These dynamic changes often occur in response to the emotional arc of the text, helping to emphasize key lyrical moments.

Example: In measures 120-130, the vocal line rises dynamically, building tension as the text reaches a more emotionally charged point before tapering off, reflecting a resolution.

The phrasing of the vocal line is closely tied to the poetic structure of the lyrics. The singer must have excellent breath control to sustain long phrases without breaks, ensuring the text is delivered fluidly. This also allows for more expressive shaping of each phrase. **Natural Pauses:** The singer takes pauses at natural lyrical or emotional breaks in the text, allowing the listener to absorb the meaning of each phrase. These pauses are crucial for creating a sense of narrative flow and preventing the melody from feeling rushed.

Example: In measures 170-180, the singer takes advantage of the natural breaks in the text to breathe and slightly elongate certain syllables, adding drama and emphasis.

The musical score for "Chaitou Feng" Section C, measures 170-180, is presented in a multi-staff format. The top system (measures 164-175) includes Tenor and Soprano vocal staves, and Pipa and Sanxian instrumental staves. The Tenor part is highlighted with a red box from measure 170 to 175, showing a melodic rise and elongation of syllables. The lyrics for this section are: 桃花落 (tao hua luo), 闲池阁 (xian chi ge), 山 (shan). The bottom system (measures 177-180) includes Tenor and Soprano vocal staves. The Tenor part is highlighted with a red box from measure 177 to 180, showing a melodic rise and elongation of syllables. The lyrics for this section are: 盟 (meng), 虽 (sui), 在 (zai), 锦书 (jing shu), 难 (nan), 托 (tuo), 莫 (mo), 莫 (mo).

Figure 34. "Chaitou Feng" Section C measures 170-180

Source: Make from Yanxi Chen, (2023)

### Accompaniment

The accompaniment in this section maintains a steady rhythmic foundation, largely based on eighth-note and quarter-note patterns. The pipa and sanxian often provide a continuous, flowing backdrop that complements the vocal line without overpowering it. The rhythmic pulse is consistent throughout this section, allowing the singer to maintain a smooth, flowing vocal line. The accompaniment emphasizes key beats, helping to anchor the melody in time. The accompaniment reinforces the tonality of the B Gong mode, staying within the pentatonic scale (i, ii, iii, v, vi) and

emphasizing key harmonic points, such as the tonic (B) and dominant (F#). The instruments rarely deviate from this tonal framework, creating a stable harmonic structure for the vocal line. While the melody is primarily linear, the accompaniment provides light harmonic textures through plucked chords or arpeggios on the pipa and sanxian, especially at cadences or phrase endings. These chords help reinforce the cadential resolutions. The accompaniment subtly follows the dynamic shifts of the vocal line. During more intense or emotionally heightened moments, the instruments increase in volume and activity to match the singer's intensity. Conversely, during softer, more introspective passages, the accompaniment quiets down, allowing the vocal line to take center stage.

#### Singing and Accompaniment Interaction

The pipa and sanxian play a primarily supportive role, allowing the voice to remain the focal point of the performance. The instruments rarely take the lead in terms of melody or rhythm, instead functioning as a harmonic and rhythmic backdrop that enhances the vocal delivery. The accompaniment provides rhythmic stability, allowing the singer more flexibility in terms of phrasing and emotional expression. The consistency of the accompaniment helps ground the vocal line, which may vary in intensity and rhythm according to the text. There are subtle moments of call and response between the vocal line and the accompaniment. For instance, after a vocal phrase concludes, the pipa or sanxian might echo or respond with a short melodic or rhythmic phrase. This back-and-forth interaction adds texture and complexity to the musical dialogue.

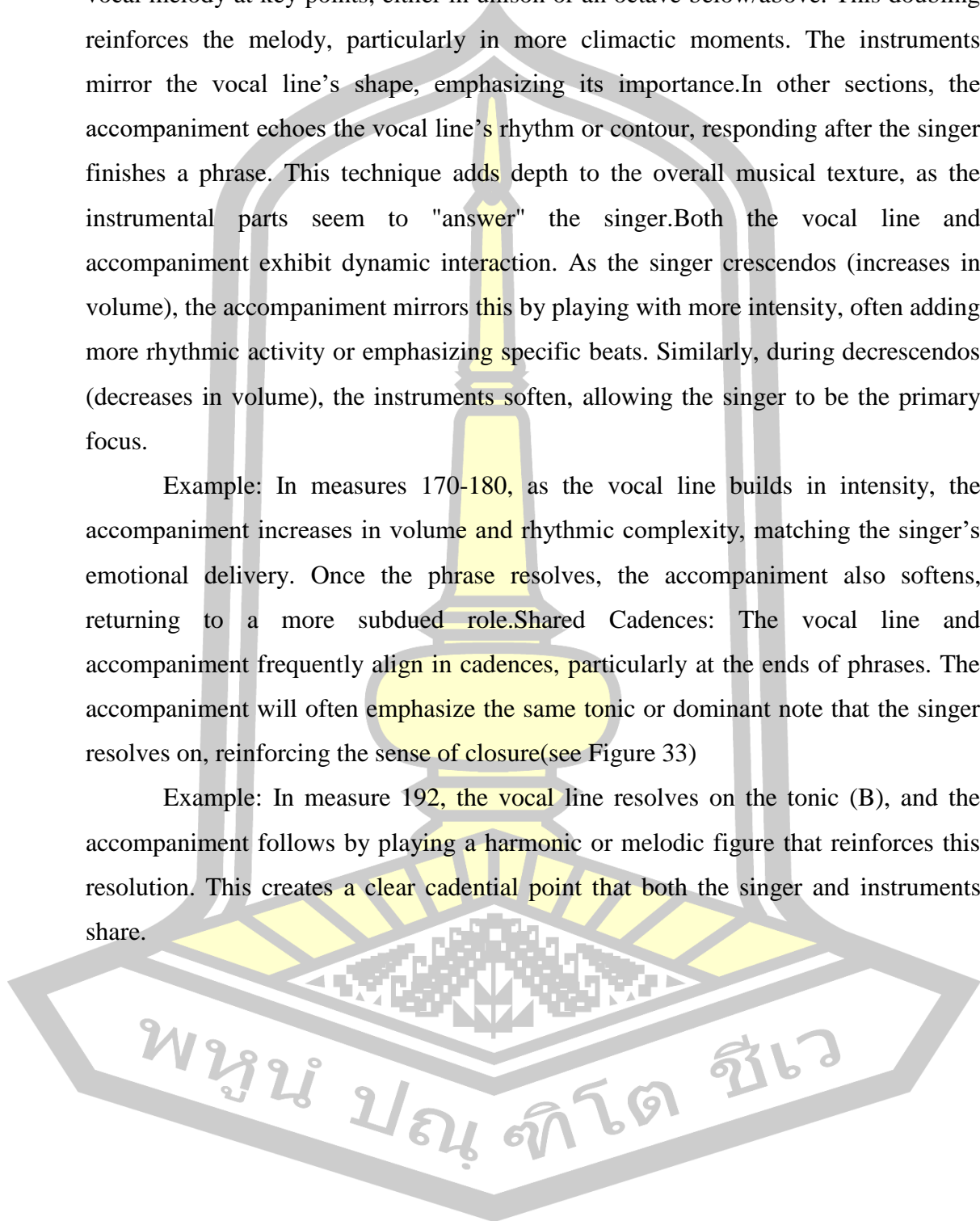
Example: Around measure 160, the singer concludes a phrase, and the accompaniment responds with a brief melodic figure that echoes the contour of the vocal line, creating a sense of continuity and interaction between the voice and instruments. At key moments, the vocal line and accompaniment come together in unison or harmonize on important pitches. This typically occurs at the end of phrases or during cadences, where both the vocal melody and instrumental parts resolve on the same tonic or dominant note.

This interaction is important for emphasizing the structural points in the music, such as the conclusion of a phrase or the transition to a new section. The harmonization between the vocal line and accompaniment also enhances the

emotional impact of these moments. The accompaniment occasionally doubles the vocal melody at key points, either in unison or an octave below/above. This doubling reinforces the melody, particularly in more climactic moments. The instruments mirror the vocal line's shape, emphasizing its importance. In other sections, the accompaniment echoes the vocal line's rhythm or contour, responding after the singer finishes a phrase. This technique adds depth to the overall musical texture, as the instrumental parts seem to "answer" the singer. Both the vocal line and accompaniment exhibit dynamic interaction. As the singer crescendos (increases in volume), the accompaniment mirrors this by playing with more intensity, often adding more rhythmic activity or emphasizing specific beats. Similarly, during decrescendos (decreases in volume), the instruments soften, allowing the singer to be the primary focus.

Example: In measures 170-180, as the vocal line builds in intensity, the accompaniment increases in volume and rhythmic complexity, matching the singer's emotional delivery. Once the phrase resolves, the accompaniment also softens, returning to a more subdued role. Shared Cadences: The vocal line and accompaniment frequently align in cadences, particularly at the ends of phrases. The accompaniment will often emphasize the same tonic or dominant note that the singer resolves on, reinforcing the sense of closure (see Figure 33)

Example: In measure 192, the vocal line resolves on the tonic (B), and the accompaniment follows by playing a harmonic or melodic figure that reinforces this resolution. This creates a clear cadential point that both the singer and instruments share.



Section D

Musical score for Section D, measures 191-203 and 204-216. The score is for Tenor, Soprano, Pipa, and Sanxian. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 191-203, and the second system covers measures 204-216. The Soprano part includes lyrics in Chinese and Pinyin. The score is labeled "Full Score" and "5".

Measures 191-203:

Tenor: 莫 (mo)

Soprano: 人成各 (ren cheng ge) 今非 (jin fei)

Measures 204-216:

Tenor: 昨 (zuo) 病魂常似秋 (bing hun chang si qiu) 千索 (qian suo)

Soprano: 角声寒 (jiao sheng han)



230 231 232 233 234 235 236 237 238 239 240 241 242

Tenor

Soprano

Pipa

Sanxian

243 244 245 246 247 248 249 250 251 252 253 254 255

Tenor

Soprano

Pipa

Sanxian

6 Full Score

256 257 258 259 260 261 262 263 264 265 266 267 268 269

Tenor

Soprano

Pipa

Sanxian

270 271 272 273 274 275 276 277 278 279 280 281 282

Tenor

Soprano

Pipa

Sanxian

怕人 寻 问 咽泪 装 换 满  
pa ren xun wen yan lei zhuang huan man

清 清 红 酥 手  
qing qing hong su shou

Figure 35. "Chaitou Feng" Section D

Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melodic structure in this section maintains a clear relationship to the lyrics, with each phrase corresponding to a segment of the text. The melody follows the classical Chinese pentatonic scale (B Gong mode) and is structured in flowing, lyrical phrases. The melody alternates between shorter phrases of around 8-12 measures and longer phrases that extend up to 20 measures, reflecting the natural rhythm of the lyrics and creating a dynamic and engaging melodic progression.

### Melodic contour

The melody frequently moves in both ascending and descending lines. Ascending lines are used to build tension or highlight emotionally charged moments,

while descending lines create a sense of release and closure. The melody primarily moves in stepwise motion (seconds and thirds), ensuring a smooth and connected melodic line. However, there are occasional leaps of a fourth or fifth, especially at emotional peaks, to emphasize important moments in the text. Measures 210-220 contain several ascending phrases that build intensity before resolving into descending lines that relax the tension.



### Rhythmic Structure

**Eighth-Note Pulse:** The rhythm is largely driven by eighth-note patterns, which provide a consistent pulse throughout the section. This steady rhythm supports the fluidity of the vocal line and helps maintain the pacing of the text.

**Syncopation and Rhythmic Variation:** There are instances of syncopation or tied notes that create rhythmic tension, adding complexity to the otherwise regular rhythmic structure. These variations often coincide with moments of heightened emotion.

**Example:** Around measure 250, there is a noticeable increase in rhythmic activity, with syncopated patterns creating a sense of urgency and momentum.

Figure 36. "Chaitou Feng" Section D-measure 250

Source: Make from Yanxi Chen, (2023)

### Cadential Patterns

**Perfect Cadences (Authentic Cadences):** The majority of the phrases end with perfect cadences, resolving from the dominant (F#) to the tonic (B). This provides a strong sense of finality at the end of each phrase.

**Example:** The cadential patterns in measures 270-275 resolve clearly on the tonic, marking the end of a larger section with a strong, conclusive cadence.

**Half Cadences:** In some cases, the melody ends on the dominant (F#) without resolving to the tonic, creating a sense of anticipation for the next phrase.

**Example:** Measure 240 ends on the dominant, signaling that the melody will continue to develop in the following measures.

### Vocal Style

**Expressive and Lyrical:** This is a soprano solo. The vocal style in this section is highly expressive, with a focus on delivering the text in a smooth, lyrical manner. The singer uses legato phrasing to connect notes fluidly, ensuring that the melody flows without interruption.

**Ornamentation:** The singer incorporates ornamentation, such as small grace notes or slides, to add emotional depth to the performance. These ornaments are subtle but essential in conveying the nuances of the text.

**Example:** In measures 230-240, ornamentation is used to highlight key syllables in the lyrics, drawing attention to important emotional moments.

**Dynamic Control:** The singer employs a wide range of dynamics, using crescendos to build intensity and decrescendos to soften the tone. This dynamic variation mirrors the emotional arc of the lyrics.

**Example:** A crescendo begins around measure 260, leading to a climactic moment in the melody before resolving with a softer dynamic.

### Accompaniment

**Pipa and Sanxian:** The accompaniment continues to be provided by the pipa and sanxian, which offer a steady, plucked texture that complements the vocal line. The instruments maintain a supportive role, providing harmonic and rhythmic stability while allowing the voice to remain the focal point.

**Harmonic Support:** The accompaniment emphasizes the harmonic structure of the B Gong mode, with the pipa and sanxian frequently outlining the tonic (B) and

dominant (F#). The accompaniment also adds subtle rhythmic variation to contrast with the more lyrical vocal line.

**Dynamic Interaction:** The accompaniment mirrors the dynamics of the vocal line, increasing in intensity during crescendos and softening during quieter moments. This interaction ensures that the instruments and voice are closely aligned in terms of emotional expression.

#### Singing and Accompaniment Interaction

**Call and Response:** There are moments where the vocal line and accompaniment engage in a subtle call and response pattern. The singer may introduce a melodic phrase, which the accompaniment responds to with a brief rhythmic or harmonic figure.

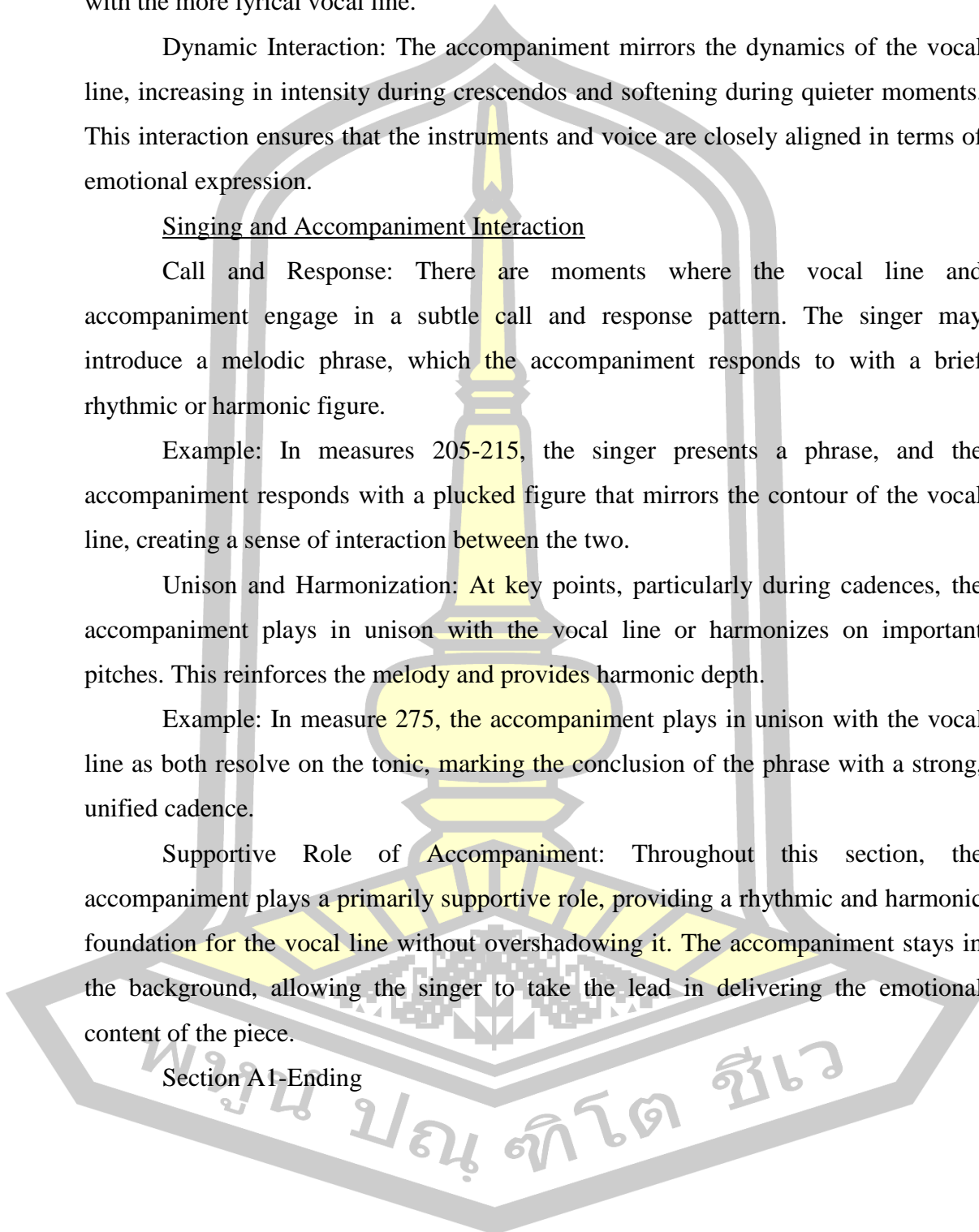
**Example:** In measures 205-215, the singer presents a phrase, and the accompaniment responds with a plucked figure that mirrors the contour of the vocal line, creating a sense of interaction between the two.

**Unison and Harmonization:** At key points, particularly during cadences, the accompaniment plays in unison with the vocal line or harmonizes on important pitches. This reinforces the melody and provides harmonic depth.

**Example:** In measure 275, the accompaniment plays in unison with the vocal line as both resolve on the tonic, marking the conclusion of the phrase with a strong, unified cadence.

**Supportive Role of Accompaniment:** Throughout this section, the accompaniment plays a primarily supportive role, providing a rhythmic and harmonic foundation for the vocal line without overshadowing it. The accompaniment stays in the background, allowing the singer to take the lead in delivering the emotional content of the piece.

Section A1-Ending



270 271 272 273 274 275 276 277 278 279 280 281 282

Tenor: 红酥手 (hong su shou)

Soprano: 清 (qing), 满 (man)

283 284 285 286 287 288 289 290 291 292 293 294 295

Phrase 1

Tenor: 黄藤酒 (huang ten jiu)

Soprano: 满城春色宫墙柳 (man chen chun se gong qiang liu)

296 297 298 299 300 301 302 303 304 305 306 307 308

Phrase 2

Tenor: 东风恶 (dong feng e), 一杯 (yi bei)

Soprano: 欢情薄 (huanqing bo)

309 310 311 312 313 314 315 316 317 318 319 320 321 322

Full Score

Phrase 2

Tenor: 愁绪 (chou xu), 几年离索 (ji nian li suo), 错 (cuo)

Soprano: 愁绪 (chou xu), 几年离索 (ji nian li suo), 错 (cuo)

323 324 325 326 327 328 329 330 331 332 333 334 335 336 337

Ending

Figure 37. "Chaitou Feng" Section A1--Ending

Source: Make from Yanxi Chen, (2023)

### Melodic Structure

In this section, the melodic structure is built around fluid, continuous phrases that closely follow the pentatonic scale. The melody remains rooted in the B Gong mode, ensuring consistency in tonality. The melody is divided into phrases that align with the natural flow of the lyrics. Some phrases are shorter, providing quick moments of resolution, while others are longer, allowing for more gradual development and emotional buildup.

Example: In measures 290-300, the melody is structured in a way that reflects the poetic lines, with distinct starting and ending points that emphasize the meaning of the text.

### Melodic contour

**Ascending and Descending Motion:** The melodic contour frequently alternates between ascending and descending lines, providing dynamic contrast and keeping the listener engaged. Ascending phrases are typically used to build tension, while descending phrases offer resolution. **Stepwise Motion:** Much of the melodic movement is stepwise, creating a smooth and connected flow. However, there are occasional leaps (usually a fourth or fifth) to highlight important lyrical or emotional moments.

Example: In measures 310-320, the melody ascends to a peak before gradually descending, mirroring the emotional arc of the text.



### Rhythmic Structure

**Eighth and Quarter Notes:** The rhythm is primarily driven by eighth notes and quarter notes, maintaining a steady, flowing feel that supports the lyrical nature of the melody. The consistent rhythm ensures that the text is delivered clearly and allows the melody to unfold naturally. **Syncopation and Rhythmic Variation:** There are moments of syncopation, where the rhythmic pattern becomes more complex. These syncopated figures add interest and emphasize key moments in the melody.

Example: Around measure 330, syncopation is used to create rhythmic tension, leading into the final resolution of the section.

### Cadential Patterns

**Perfect Cadence (Authentic Cadence):** Many of the phrases conclude with a perfect cadence, resolving from the dominant (F#) to the tonic (B). These cadences provide strong points of resolution, especially at the end of significant phrases.

**Example:** In measure 337, the section concludes with a perfect cadence, giving the melody a clear and final resolution on the tonic (B).

**Half Cadence:** In the middle of longer phrases, the melody often pauses on the dominant (F#), creating a half cadence that leaves the phrase unresolved and prepares the listener for the continuation of the melody.

**Example:** Measure 300 ends on a half cadence, signaling that the phrase will continue and providing a sense of anticipation.

### Vocal Style

This is a soprano solo. The vocal style in this section remains expressive, with the singer using ornamentation such as vibrato, slides, and grace notes to enhance the emotional impact of the melody. These ornaments are subtle but crucial for conveying the nuances of the text. The vocal line is delivered in a smooth, legato style, with each note connected to the next. This continuous flow helps to maintain the lyrical quality of the melody. The singer employs a range of dynamics, with softer passages for more introspective moments and louder passages to emphasize emotional peaks. In measures 320-330, the singer crescendos gradually, leading to a climactic moment before softening again as the phrase resolves.

### Accompaniment

**Pipa and Sanxian:** The accompaniment is provided by the pipa and sanxian, which create a delicate, plucked texture that supports the vocal line. The instruments focus on providing harmonic support and rhythmic stability without overshadowing the voice. **Harmonic and Rhythmic Support:** The accompaniment emphasizes key harmonic points, such as the tonic (B) and dominant (F#), while maintaining a steady rhythmic foundation. This allows the vocal line to take center stage while ensuring the overall structure of the music remains cohesive. **Example:** Around measures 280-290, the accompaniment plays a more active role, using arpeggios and plucked chords to add texture to the vocal line.

### Singing and Accompaniment Interaction

**Call and Response:** There are moments where the singer and accompaniment engage in a call and response interaction. The singer presents a phrase, and the accompaniment responds with a brief melodic or rhythmic figure. This interaction adds a layer of complexity to the music and creates a sense of dialogue between the voice and instruments. **Example:** In measures 305-315, the accompaniment echoes the vocal melody, creating a back-and-forth interplay that enhances the overall texture of the section. **Unison and Harmonization:** At key points, the vocal line and accompaniment come together in unison or harmonize on important pitches, particularly at the ends of phrases or during cadences. This unison playing reinforces the melodic line and provides harmonic depth. **Example:** In measure 337, both the vocal line and accompaniment resolve together on the tonic (B), creating a strong sense of closure. **Dynamic Coordination:** The accompaniment mirrors the dynamic changes of the vocal line, increasing in intensity during louder sections and softening during quieter moments. This coordination ensures that the voice and instruments are aligned in their emotional expression. **Example:** In measures 330-335, the accompaniment grows louder in response to the vocal crescendo, creating a unified emotional climax before both elements soften for the final resolution.

### 5.2“Jia(家)”

The song "Home" from the Suzhou Pingtan Li Diao style reflects deep emotional themes centered around family duty, love, and personal sacrifice. The lyrics convey the internal conflict of the main character, who is torn between familial obligations and his personal desires, particularly his love for his cousin, Mei. This emotional turmoil is a central element in the Li Diao tradition, known for its narrative depth and expressive vocal delivery.

The song appears to be set in a traditional Chinese context, where family hierarchy and responsibilities are of paramount importance. The main character feels compelled to prioritize his grandfather's wishes due to his role as the eldest grandson, which reflects Confucian values of filial piety. However, this duty conflicts with his love for Mei, who has endured hardship because of her affection for him.

The tension between family obligations and romantic love is a recurring theme in classical Chinese literature and performing arts. The lyrics suggest that the character must leave Mei behind, which causes both emotional and physical suffering for them. This type of emotional storytelling is characteristic of Suzhou Pingtan, where the singers often dramatize such internal conflicts through intricate melodies and expressive phrasing.

The character's inner dialogue, as expressed through the lyrics, reveals his longing for Mei as he roams through the garden, where every plant and flower reminds him of her. This motif of nature symbolizing love and longing is typical in Chinese poetry and folk music. However, the harsh reality strikes when he realizes that the woman entering his life as a bride is not Mei, but a stranger. This deepens his sense of loss and frustration, emphasizing the theme of unfulfilled love and duty.



Source: Make from Yanxi Chen, (2023)

Following chart shows the formal structure of " Jia "

Table 2." Jia " Music formal structure

Section	Intro	A	B	C	D	Ending
measure	1-23	24-104	105-153	154-232	233-276	277-281
Tonality	B "gong" Mode					

The musical formal structure of the song "Home" is divided according to the narrative progression of the lyrics.

## Section Intro

Full Score

Full Score  
家 (jia)

Transcription by Yanxi Chen  
from fieldwork in July 2023

$\text{♩} = 130$

Tenor

pipa

sanxian

14

Tenor

pipa

sanxian

我是受 苦  
wo shi shou ku

Figure 38. "Jia" Section Intro  
Source: Make from Yanxi Chen, (2023)

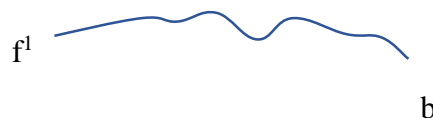
### Melodic Structure

The melodic structure in the introduction consists of flowing phrases that set the tone for the main piece. These phrases are primarily built using the B Gong mode pentatonic scale, creating a sense of stability and grounding. The melody begins in the lower register, establishing a calm and introspective atmosphere. The movement is smooth and steady, with no sharp leaps or sudden shifts in direction. Pipa and Sanxian introduce the melody with a combination of plucked textures, gradually leading into the vocal entrance. The instruments emphasize key melodic notes, helping to define the harmonic foundation of the introduction.

### Melodic contour

**Ascending and Descending Motion:** The melody frequently moves in stepwise motion, with gradual ascensions and descensions. The ascending lines build anticipation, while the descending lines offer resolution and a sense of closure.

**Subtle Climaxes:** There are moments where the melodic contour ascends to a peak (around measure 12), adding intensity before resolving downward.



### Rhythmic Structure

**Eighth-Note and Quarter-Note Rhythms:** The rhythm is primarily based on eighth and quarter notes, providing a steady and even pacing to the melodic lines. This rhythmic consistency supports the flowing nature of the melody and helps maintain a calm, reflective tone.

**Syncopation:** There are occasional moments of syncopation, which add a slight rhythmic tension. These syncopated patterns are subtle but help to emphasize certain melodic moments.

**Example:** In measure 15, there's a slight rhythmic variation where the melodic line introduces a syncopated pattern, adding interest before resolving back to a more straightforward rhythm.

The musical score consists of three staves: Tenor, Pipa, and Sanxian. The Tenor staff shows rests for measures 10 through 15. The Pipa and Sanxian staves show a melodic line with eighth and quarter notes. In measure 15, there is a syncopated pattern where the notes are shifted relative to the regular eighth-note pulse.

Figure 39. "Jia" Section Intro measure 15

Source: Make from Yanxi Chen, (2023)

### Cadential Patterns

**Perfect Cadence:** The section resolves on a strong tonic (B) cadence in measures 22-23, signaling the end of the introduction and preparing for the vocal entry. The perfect cadence provides a clear sense of closure and stability.

**Half Cadences:** Throughout the intro, there are smaller half cadences that resolve on the dominant (F#), giving a sense of anticipation and ensuring that the section maintains forward momentum.

## Section A

19 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37

Tenor  
我是受 苦 难  
wo shi shou ku nan  
Phrase 1

pipa

Sanxian

38 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

Tenor  
为 了 家 所以没 奈何  
wei le jia suo yi mei nai he

pipa

Sanxian

2

57 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74

Tenor  
只 得 撇 下 她  
zhi de bie xia ta  
Full Score

pipa

Sanxian

75 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94

Tenor  
我 家 祖 父 延 命 难 逢 她 我 是  
wo jia zu fu yan ming nan wei ta wo shi

pipa

Sanxian

85 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

Tenor  
长 孙 理 应 娶 顺 从 他  
zhang sun li ying yao shuncong ta  
Phrase 2

pipa

Sanxian

Figure 40. "Jia" Section A

Source: Make from Yanxi Chen, (2023)

Melodic Structure

The melody in this section is deeply integrated with the text, where each phrase is shaped by the natural rhythm of the Chinese lyrics. The vocal line follows the pentatonic scale of the B Gong mode, which provides the tonal framework for the melody. Each melodic phrase mirrors the emotional content of the lyrics, with phrases generally spanning 4-6 measures. The melody builds gradually in intensity, particularly around significant points in the text.

**Phrasing:** The melodic line is divided into lyrical segments, allowing the singer to deliver the text in a fluid and expressive manner. For example, phrases ending in cadential points emphasize emotional or narrative pauses.

#### Melodic contour

**Ascending and Descending Motions:** The melodic contour is primarily stepwise, moving in small intervals to create a smooth and flowing melodic line. There are occasional leaps to emphasize emotionally significant words.

**Example:** In measures 50-60, the melody ascends slightly when the character expresses rising emotion before resolving downward in a more reflective passage.

**Repetition and Variation:** The melody includes subtle variations of repeated motifs, allowing for thematic continuity while keeping the listener engaged.

The image shows a musical score for three instruments: Tenor, Pipa, and Sanxian. The Tenor part is in the treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the Tenor staff. A blue line graph is overlaid on the Tenor staff, showing the melodic contour. The graph starts at a point labeled #g<sup>1</sup> and ends at a point labeled #f<sup>2</sup>. The lyrics are: 投 奈 何 (tō nài hé) and 只 得 搬 下 地 (zhǐ dé bān xià dì). The measures are numbered 50 to 65. The Pipa and Sanxian parts are in the same key signature and time signature as the Tenor part.

Figure 41. "Jia" Section A measures 50-60

Source: Make from Yanxi Chen, (2023)

#### Rhythmic Structure

The rhythmic pattern is steady and regular, mainly featuring eighth notes and quarter notes, which follow the natural inflection of the lyrics. The rhythm aligns closely with the text's natural speech rhythm, making the melody sound conversational and smooth.

**Syncopation:** There are moments where the rhythm breaks into syncopated patterns, especially when the text carries more emotional weight, providing tension and emphasis before resolving back into the regular rhythmic flow.

**Example:** In measure 70, there is a syncopated passage where the singer must navigate shifting rhythmic stresses, which aligns with the dramatic moment in the lyrics.

### Cadential Patterns

**Perfect Cadence:** The section frequently resolves on perfect cadences that move from the dominant (F#) to the tonic (B), creating a strong sense of resolution at the end of each phrase or segment.

**Example:** In measures 100-104, the melody resolves on the tonic (B), giving a definitive ending to the phrase, emphasizing the completion of an emotional or narrative idea.

**Half Cadence:** In the middle of phrases, the melody often pauses on the dominant, creating a sense of anticipation that keeps the listener engaged and waiting for the resolution in the next phrase.

**Example:** Around measure 80, the phrase resolves temporarily on the dominant, signaling that more development is to follow.

### Vocal Style

**Expressive and Fluid:** This is a tenor solo. The vocal line in this section is delivered with expressive legato phrasing, with each note connected smoothly to the next. The singer uses vibrato on longer notes, adding depth and warmth to the emotional delivery.

**Ornamentation:** There is subtle ornamentation, such as slight pitch bends or slides between notes, which help express the emotional nuances in the text.

**Example:** In measures 90-100, the singer introduces a slight ornament on key words, emphasizing the emotional weight of the phrase.

### Accompaniment

The pipa and sanxian provide light, rhythmic accompaniment that supports the vocal line without overpowering it. The instruments generally mirror the harmonic structure, emphasizing key chords, particularly the tonic (B) and dominant (F#).

The plucked textures of the accompaniment create a delicate backdrop, allowing the singer's voice to take center stage.

**Dynamic Interaction:** The accompaniment mirrors the dynamics of the vocal line, becoming more pronounced during climactic moments and softening during more introspective passages.

### Singing and Accompaniment Interaction

The relationship between the voice and the accompaniment is mostly supportive, with the instruments providing rhythmic and harmonic stability while allowing the singer to deliver the emotional content of the lyrics.

There are moments of call-and-response, where the accompaniment briefly echoes or responds to the vocal line, adding depth to the interaction between the two.

**Example:** Around measures 60-65, the accompaniment subtly echoes the vocal melody, reinforcing the emotional intensity of the lyrics.

### Section B

The image shows a musical score for 'Jia' Section B. It consists of three staves: Tenor (vocal line), Pipa, and Sanxian. The score is divided into two phrases.   
**Phrase 1** (measures 118-138):  
 Tenor: 想那梅表妹为我深受苦 她为我来  
 xiang na mei biao mei wei wo shen shou ku ta wei wo lai  
**Phrase 2** (measures 139-158):  
 Tenor: 我为她哪晓我的家不是她的家  
 wo wei ta na xiao wo di jia bu shi ta di jia

Figure 42. "Jia" Section B

Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melody follows a lyrical structure, which is highly influenced by the natural rhythm and flow of the Chinese text. The melody aligns closely with the phrasing of the lyrics, with each phrase tailored to express the emotional content of the words.

The melodic line frequently alternates between short, concise phrases and longer, drawn-out phrases, depending on the emotional intensity of the text.

Phrasing: Phrases generally span 4-6 measures, and they end with either a resolution or an anticipation that leads into the next phrase.

### Melodic contour

Stepwise Motion: The melodic contour is largely stepwise, with smooth transitions between adjacent pitches. This gives the vocal line a flowing and continuous quality that mirrors the introspective nature of the text.

Leaps and Climaxes: There are occasional leaps of a third or fourth, especially during moments of heightened emotion, which draw attention to key phrases in the lyrics.

Example: Around measures 120-130, the melody rises steadily, reflecting the emotional buildup, before resolving downward to mark the end of a lyrical phrase.

The image shows a musical score for three instruments: Tenor, Pipa, and Sanxian. The Tenor part is the focus, with a blue contour line above the notes indicating the melodic shape. The contour line starts at a low point, rises steadily through measures 120-125, and then falls in measure 128. The lyrics are written below the Tenor staff: 想那梅表妹为我深受苦 (xiang na mei biao mei wei wo shen shou ku). The score is labeled 'Full Score' and includes measure numbers 118 through 128.

Figure 43. "Jia" Section B-measures 120-130

Source: Make from Yanxi Chen, (2023)

### Rhythmic Structure

The rhythm in this section remains steady, primarily featuring eighth notes and quarter notes. This regular rhythm provides a stable foundation for the singer to articulate the text clearly and with emotional weight.

**Syncopation:** There are occasional moments of syncopation, which add rhythmic tension and highlight emotionally charged lyrics. This syncopation helps break the regular rhythmic pattern and draws the listener's attention to key words.

**Example:** Around measure 140, syncopated rhythms create tension, reflecting the conflict or emotional intensity in the lyrics.

### Cadential Patterns

**Perfect Cadences:** Many of the phrases conclude with perfect cadences, resolving from the dominant (F#) to the tonic (B), giving a strong sense of closure at the end of each phrase.

**Example:** In measures 150-153, the phrase resolves with a clear tonic cadence, marking the end of a thought and preparing for the next section.

**Half Cadences:** Some phrases end on the dominant (F#), creating a half cadence that leaves the melody unresolved and leading into the next phrase.

**Example:** In measure 130, the melody pauses on the dominant, signaling that the phrase will continue and keeping the listener in suspense.

### Vocal Style

This is a tenor solo. The vocal line is delivered with legato phrasing, where each note is connected smoothly to the next. This creates a lyrical, flowing quality that aligns with the emotional depth of the lyrics. **Expressiveness:** The singer uses dynamic contrast, with softer dynamics for more introspective moments and louder dynamics for climactic phrases. This dynamic control helps the singer convey the emotional subtleties of the text. **Ornamentation:** The vocal line includes subtle ornamentation, such as grace notes and slides between notes, which add emotional nuance and help express the character's internal struggle.

**Example:** In measures 135-145, ornamentation is used to emphasize key emotional moments in the lyrics, giving depth to the vocal performance.

The image shows a musical score for three instruments: Tenor, Pipa, and Sanxian. The Tenor part is in the top staff, with lyrics written below it. The lyrics are: '她 为 我 来 我 为 她 哪 晓 我 的 家' (ta wei wo lai wo wei ta na xiao wo di jia). The measures 135-145 are highlighted with a red box. The Pipa and Sanxian parts are in the bottom two staves, providing accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

Figure 44. "Jia" Section B-measures 135-145

Source: Make from Yanxi Chen, (2023)

### Accompaniment

The accompaniment, provided by the pipa and sanxian, serves a supportive role, focusing on creating a harmonic and rhythmic backdrop that allows the vocal line to shine. The plucked strings provide rhythmic and harmonic stability, outlining key harmonic points (primarily the tonic and dominant) while remaining light and unobtrusive. The accompaniment often plays in unison with the vocal line during cadences, reinforcing the melodic resolution and providing harmonic depth.

### Singing and Accompaniment Interaction

The interaction between the voice and the accompaniment is supportive, with the accompaniment providing a stable rhythmic and harmonic foundation for the singer. Call and Response: There are moments where the accompaniment echoes the vocal line, creating a call-and-response effect. This adds depth to the performance, allowing the instruments to reinforce or reflect the emotional content of the lyrics.

Example: Around measures 140-145, the accompaniment echoes the melodic contour of the vocal line, enhancing the emotional delivery of the text.

Dynamic Coordination: The accompaniment mirrors the dynamic shifts in the vocal line, increasing in intensity during climactic moments and softening during more reflective passages.

Section C and Section D

### Melodic Structure

The melody in this section maintains a lyrical and expressive quality, closely following the text's emotional shifts. Each phrase is shaped around the rhythm and

meaning of the lyrics, with the melody adapting to convey both introspection and heightened emotion.

The melody continues to use the pentatonic scale in the B Gong mode, which gives the melodic line a strong tonal foundation. This scale provides consistency while allowing for expressive flexibility.

Phrasing: Phrases generally range from 4-8 measures, depending on the text's emotional weight. Longer phrases are often used to express more complex emotions, while shorter phrases are used for resolution or moments of reflection.

### Melodic contour

Stepwise Motion: Much of the melody consists of stepwise motion, creating a smooth and connected melodic line. This ensures the vocal delivery remains fluid, with each note leading naturally into the next.

Ascending and Descending Lines: There is a clear balance between ascending lines, which often build tension or highlight important emotional moments, and descending lines, which serve to release that tension or provide closure.

Example: In measures 180-195, the melody gradually ascends, reflecting the rising emotional intensity, before descending in the following measures to provide a sense of resolution.

Figure 45 shows a musical score for the "Jia" Section B, measures 180-195. The score is for Tenor, Pipa, and Sanxian. The Tenor part is in G major (one sharp) and 4/4 time. The lyrics are: 着她一草一木都不差偏偏今朝就不见 (zhe ta yi cao yi mu dou bu cha pian pian jin zhao jiu bu jian). A blue wavy line above the Tenor staff indicates the melodic contour, starting at 'a' and ending at '#f'. The score is labeled "Full Score" and includes measure numbers 180 through 195.

Figure 45. "Jia" Section B-measures 180-195

Source: Make from Yanxi Chen, (2023)

### Rhythmic Structure

The rhythm remains steady throughout, primarily using eighth and quarter notes to provide a consistent, flowing pace that allows the lyrics to be delivered clearly and with emotional weight.

**Syncopation and Rhythmic Variation:** There are moments where the rhythm becomes more complex, with syncopation or rhythmic variations introduced to emphasize key lyrics or emotional climaxes.

**Example:** Around measures 240-250, there is a slight rhythmic variation that adds tension, which aligns with the emotional content of the lyrics.

### Cadential Patterns

**Perfect Cadences:** Many phrases conclude with perfect cadences, resolving from the dominant (F#) to the tonic (B). These cadences provide a strong sense of resolution and stability at the end of key phrases.

**Example:** Measures 270-276 feature a clear resolution on the tonic, signaling the end of a major section and providing a sense of finality.

**Half Cadences:** In some cases, phrases end on the dominant, creating a half cadence that leaves the melody unresolved, driving the music forward into the next phrase.

**Example:** Around measure 220, a phrase ends on the dominant, creating anticipation for the next section.

### Vocal Style

This is a tenor solo. The vocal style is expressive and legato, with each note connected smoothly to the next. This continuous phrasing reflects the flowing nature of the text and allows for greater emotional expression.

**Ornamentation:** The singer adds subtle ornamentation, such as grace notes or slight slides between notes, which enhances the emotional delivery of the text.

**Example:** In measures 190-200, ornamentation is used to emphasize key emotional words, adding depth to the vocal performance.

**Dynamic Control:** The singer employs a wide range of dynamics, with softer passages used for introspective moments and louder passages for climactic emotional points.

### Accompaniment

The pipa and sanxian continue to provide light accompaniment, playing in a way that supports the vocal line without overpowering it. The accompaniment remains harmonic and rhythmic, reinforcing the tonic (B) and dominant (F#) to give the melody structure.

The accompaniment mirrors the dynamics of the vocal line, becoming louder and more active during climactic moments and softening during quieter passages to allow the voice to take center stage.

Example: In measures 260-270, the accompaniment mirrors the vocal crescendo, creating a unified emotional buildup before both the voice and instruments resolve in the final cadential phrase.

### Singing and Accompaniment Interaction

There is a close interaction between the voice and accompaniment, with the accompaniment playing a primarily supportive role. The instruments provide harmonic and rhythmic stability, allowing the singer to focus on expressing the emotional content of the text.

Call and Response: At several points, the accompaniment echoes or responds to the vocal line, creating a subtle call-and-response effect that adds texture to the performance.

Example: Around measures 200-210, the accompaniment briefly echoes the vocal line, reinforcing the emotional impact of the lyrics.

Unison and Harmonization: During cadences, the accompaniment often plays in unison or harmony with the vocal line, particularly when resolving on the tonic. This creates a stronger sense of resolution and enhances the overall harmonic structure.

Example: In measures 275-276, both the vocal line and accompaniment resolve together on the tonic, providing a clear and strong conclusion to the section.

271  
Tenor  
不来  
bu lai  
她  
ta  
pipa  
Sanxian

Figure 46. "Jia" Section B-measures 275-276

Source: Make from Yanxi Chen, (2023)

### Section Ending

#### Melodic Structure

The ending measures provide a sense of finality and resolution, completing the emotional and melodic journey of the piece. The melody in these measures is simplified, focusing on clear, stable notes that reflect the piece's B Gong mode.

The melody resolves on the tonic (B), confirming the tonal center and creating a strong, conclusive end. This resolution provides closure both harmonically and emotionally.

#### Melodic Contour

The melodic contour in these measures is primarily descending, signaling the winding down of the piece. This descent mirrors the emotional resolution of the lyrics and helps create a sense of calm as the melody comes to rest on the tonic.

Example: The final note of the melody lands on the tonic, providing a definitive conclusion.

#### Rhythmic Structure

The rhythm slows down in these final measures, with longer note values (such as half notes and whole notes) replacing the more active rhythms earlier in the piece. This slowing of the rhythm reinforces the sense of resolution and brings the piece to a gentle close.

The final note is held longer, allowing for a more pronounced sense of closure and finality.

“Tan Qin shui He(探清水河)”

"Tan Qing Shui He" was originally a narrative song popular in Huoqiying Village in the Haidian District of Beijing. It tells a tragic love story, similar to "The

Peacock Flies Southeast," that took place in Huoqiying during the late Qing Dynasty and early Republican period. The song was almost lost after the Liberation, but in recent years, thanks to the adaptation and performances by some artists, it has regained public attention. The Suzhou Pingtan version of "Tan Qing Shui He" adds a unique charm by performing this Beijing folk tune in the soft and melodic Wu dialect, creating a distinct flavor.

The Suzhou Pingtan rendition of "Tan Qing Shui He" preserves the original storyline and tragic tone of the song while incorporating the artistic characteristics of Suzhou Pingtan. Through delicate storytelling, singing, and vivid performance, the Pingtan performers vividly narrate the love story of Da Lian and Tong Xiaoliu. This allows the audience to not only experience the tragic atmosphere but also to appreciate the unique charm of Suzhou Pingtan.



Source: Make from Yanxi Chen, (2023)

Following chart shows the formal structure of " Tan Qin Shui He "

Table 3." Tan Qin Shui He " Music formal stucture

Section	Intro	:A:   — repeats three times.	Ending
measure	1-6	7-39 40-78 79-117	118-126
Tonality	B “gong’ mode		

## Section Intro

探清水河(Tang Qin Shui He) 1

Transcription by Yanxi Chen  
from fieldwork in July 2023

柳叶尖上  
liu ye jian shang

Figure 47. "Tan Qin Shui He" Section Intro  
Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melody begins with a clear, flowing structure that sets the tone for the rest of the piece. The melodic line is based on a pentatonic scale, commonly used in traditional Chinese music, which provides a sense of stability and simplicity.

The melody moves in stepwise motion, with smooth transitions between adjacent notes, giving the introduction a calm and steady flow. The melody primarily ascends and descends gently, reflecting the reflective nature of the piece.

Phrasing: The melodic phrases are relatively short, spanning 2-3 measures, and each phrase resolves clearly before moving to the next. The use of short phrases helps maintain the listener's focus while setting up the structure for more complex sections later in the piece.

### Melodic contour

The melodic contour is mostly ascending and descending, with smooth stepwise motion creating a balanced, flowing shape. There are no large leaps or sudden changes in pitch, contributing to the reflective mood.

Example: The melody begins with an upward contour, rising gently in the first few measures before descending slightly to resolve the phrase. This rise and fall creates a sense of movement while maintaining overall stability.



### Rhythmic Structure

The rhythm in this introduction is steady, primarily using quarter notes and eighth notes. The regular rhythm provides a solid foundation for the melody and sets the tempo for the rest of the piece.

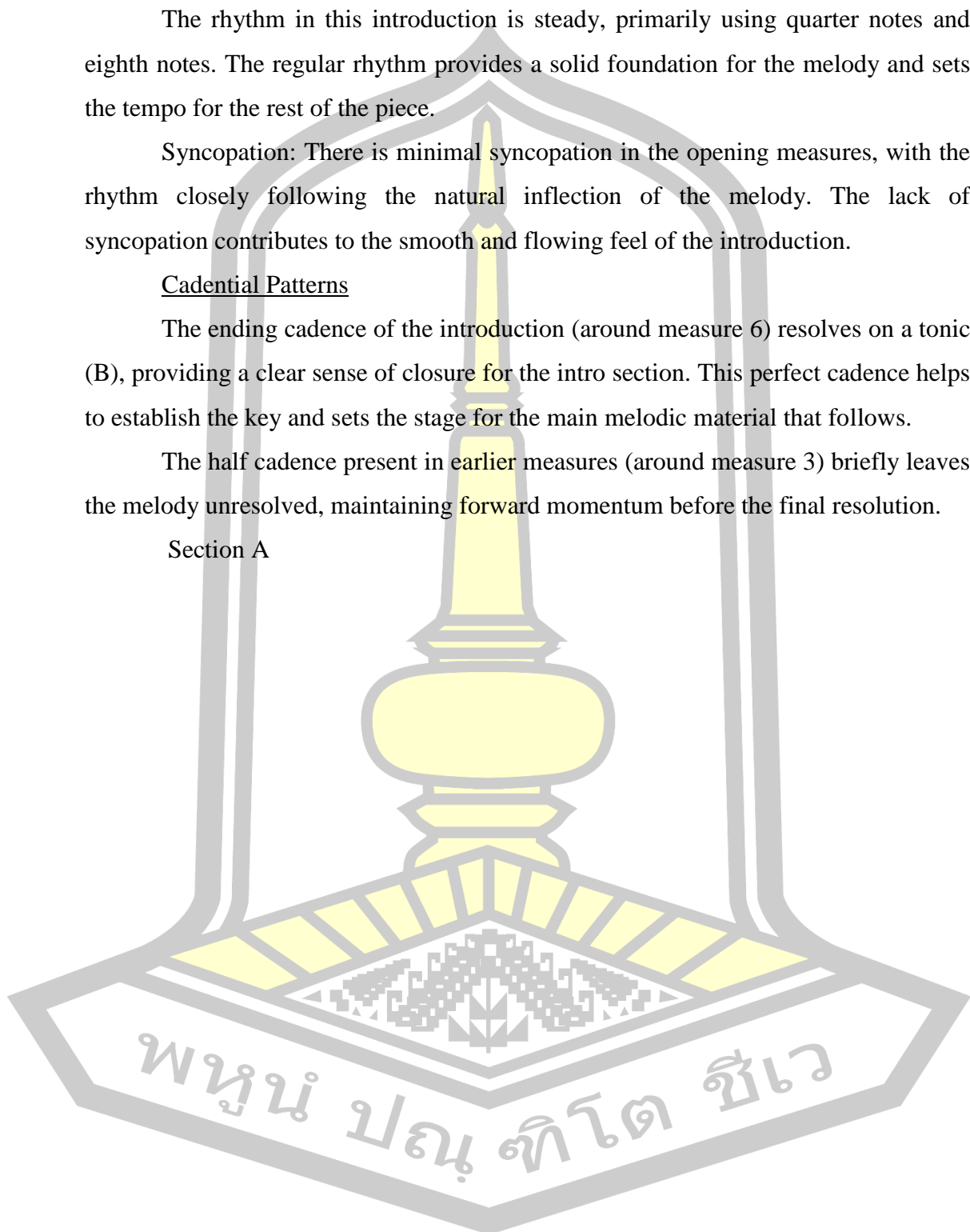
Syncopation: There is minimal syncopation in the opening measures, with the rhythm closely following the natural inflection of the melody. The lack of syncopation contributes to the smooth and flowing feel of the introduction.

### Cadential Patterns

The ending cadence of the introduction (around measure 6) resolves on a tonic (B), providing a clear sense of closure for the intro section. This perfect cadence helps to establish the key and sets the stage for the main melodic material that follows.

The half cadence present in earlier measures (around measure 3) briefly leaves the melody unresolved, maintaining forward momentum before the final resolution.

### Section A



探清水河(Tang Qin Shui He)

Transcription by Yanxi Chen  
from fieldwork in July 2023

J = 120

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Tenor: 柳叶尖上尖 柳叶儿就遮满了天 在其  
liu ye jian shangjian liu ye er ju zhe man le tian zai qi

pipa

Sanxian

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Tenor: 位这个明阿公 细听我来言 咱此事 哎 出在了京西蓝靛厂 啊  
wei zhe ge ming a gong xi ting wo lai yan na ci shi ai chu zai le jing xi lan dian chang a

pipa

Sanxian

2

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

Tenor: 蓝靛厂 火器营 有一个宋老三  
lan dian chang huo qi yin you yi ge song lao san

pipa

Sanxian

Figure 48. "Tan Qin Shui He" Section A  
Source: Make from Yanxi Chen, (2023)

### Melodic Structure

The melody closely follows the rhythm and inflection of the lyrics, ensuring that the text is delivered naturally and expressively. The melody is set in the B Gong mode, with most notes following the pentatonic scale.

Phrasing: The vocal phrases are relatively short, generally spanning 4-6 measures, reflecting the conversational and narrative quality typical of Pingtan performance styles. These short phrases are punctuated by cadences that either resolve or leave the melody open for further development.

Example: In the vocal section around measures 24-30, the melodic line moves in small intervals, emphasizing the importance of each syllable in the lyrics. The

phrasing here is designed to allow the singer to reflect the emotional nuances in the story.

### Melodic contour

The melodic contour is mostly stepwise, with ascending and descending lines that follow the natural flow of the text. This creates a smooth, lyrical quality, with occasional leaps (usually a third or fourth) used to emphasize key words or emotional peaks in the text.

Example: In measures 15-26, the melody ascends, creating a sense of tension, before resolving downward to end the phrase. The overall contour mirrors the emotional content of the lyrics, providing both moments of reflection and moments of heightened emotion.



### Rhythmic Structure

The rhythm is steady, with a focus on eighth notes and quarter notes to maintain a consistent pace. This rhythm supports the natural flow of the lyrics, ensuring that the singer can deliver the text clearly.

Syncopation: There are instances of syncopation, where the rhythm shifts slightly to emphasize certain words in the lyrics. This syncopation adds expressive depth, allowing the singer to draw attention to key moments in the narrative.

Example: Around measure 15, there is a syncopated rhythm that reflects the tension in the lyrics, adding rhythmic complexity to the phrase.

16

Tenor

位 这 个 明 阿 公 细 听 我 来 言 咱 此 事  
wei zhe ge ming a gong xi ting wo lai yan na ci shi

pipa

Sanxian

Figure 49. "Tan Qin Shui He" Section A measure 15

Source: Make from Yanxi Chen, (2023)

### Cadential Patterns

**Perfect Cadence:** Many of the phrases end with a perfect cadence, resolving from the dominant (F#) to the tonic (B). These cadences provide clear points of resolution and give the listener a sense of closure at the end of each phrase.

**Half Cadence:** Some phrases end on the dominant (F#), creating a half cadence that leaves the melody unresolved, pushing the music forward into the next phrase.

**Example:** In measures 28-30, the phrase resolves on the tonic, providing a sense of rest before the next section begins.

### Vocal Style

This is a tenor solo. The vocal delivery is lyrical and expressive, with the singer using a legato style to connect notes smoothly. The text is delivered in a way that emphasizes the natural inflection of the words, allowing the singer to convey both narrative and emotion.

**Ornamentation:** There are subtle ornaments, such as grace notes or slight vibrato at the end of key phrases, which add emotional depth to the performance.

**Dynamic Control:** The dynamics are carefully controlled, with softer passages for more reflective moments and louder dynamics for climactic phrases.

### Accompaniment

The accompaniment, provided by the pipa and sanxian, is primarily supportive, offering harmonic and rhythmic structure to complement the vocal line. The instruments often double the melody or provide light harmonic reinforcement.

**Plucked Textures:** The plucked textures of the pipa and sanxian provide a delicate, rhythmic foundation for the vocal line. The instruments do not overpower the voice but rather enhance its expressiveness.

**Example:** Around measure 20, the pipa and sanxian play in unison with the vocal line, reinforcing the melody and creating a fuller texture.

### Singing and Accompaniment Interaction

The interaction between the singer and the accompaniment is largely call-and-response. The accompaniment often mirrors or echoes the vocal line, creating a sense of dialogue between the voice and the instruments.

**Dynamic Matching:** The accompaniment adjusts its dynamics to match the vocal line, growing louder during intense moments and softening during more introspective passages.

Example: In measures 33-39, the accompaniment echoes the vocal line's descending contour, reinforcing the emotional resolution of the phrase.

### 5.3 “Qing Huaijing(秦淮景)”

"Qinhuai Jing" is an adaptation of the Jiangnan folk tune "Wuxi Jing." This adaptation process reflects both the transmission and innovation of traditional culture, preserving the essence of the original song while infusing it with new contemporary meaning. The lyrics mention iconic locations in Nanjing, such as Zhan Garden and Bailuzhou, depicting the bustling scenes along the Qinhuai River in Jinling and the beautiful landscapes of the Jiangnan region. These elements come together to create a vivid historical tableau, transporting the audience to the Nanjing of that era. Through the singing style of Suzhou Pingtan, "Qinhuai Jing" evokes a gentle and graceful mood—melancholic but not sorrowful. This atmosphere resonates with the theme of the film, further deepening the emotional connection between the audience and the storyline.



Source: Make from Yanxi Chen, (2023)

Following chart shows the formal structure of "Qin Huai Jing "

Table 4. "Qin Huai Jing" Music formal structure

Section	Intro	:A:  — repeats three times.	Ending
measure	1-6	7-39 40-78 79-117	118-123
Tonality	B "gong" mode		

## Section Intro

秦淮景 (Qin Huai Jing)

Transcription by Yanxi Chen  
from fieldwork in July 2023

Figure 50. "Qin Huai Jing" Section Intro  
Source: Make from Yanxi Chen, (2023)

Melodic Structure

The melody in these measures serves as an introduction, establishing the tonal center and setting the emotional tone of the piece. The melody is based on the pentatonic scale, common in traditional Chinese music, with smooth, stepwise motion.

The melodic line is simple, moving within a relatively narrow range, which helps to create a calm and reflective mood. The pipa and sanxian provide light accompaniment, reinforcing the melodic phrases while maintaining the delicate character of the introduction.

Melodic Contour

The melodic contour in this section is primarily descending, with a few gentle rises that create a balanced and flowing shape. The descending motion at the end of phrases provides a sense of resolution and calm.

Example: The melody begins with a slight ascent before gradually descending, emphasizing a reflective and gentle atmosphere.



### Rhythmic Structure

The rhythm in these measures is steady, with quarter notes and eighth notes forming the basis of the melodic line. This regular rhythm provides a solid foundation and sets the tempo for the piece.

The rhythm closely follows the natural speech patterns of the lyrics, ensuring that the melody feels connected to the narrative.

### Cadential Patterns

The introduction resolves on the tonic note, providing a sense of closure at the end of the phrase. This resolution reinforces the key and prepares the listener for the upcoming sections.

Perfect Cadence: The phrase ends on a strong tonic (B) resolution, signaling the completion of the introductory section and setting the stage for the main melody.

### Section A

#### Melodic Structure

The melody closely follows the natural flow of the text, ensuring that each phrase aligns with the lyrical content. The use of a pentatonic scale in the B Gong mode remains consistent, creating a stable and grounded melodic framework.

The phrasing is relatively short, typically spanning 4-6 measures, with pauses at the end of each phrase that allow the vocalist to take breaths and emphasize key points in the narrative.

Example: In measures 15-20, the melody rises slightly to emphasize a key emotional point in the lyrics before resolving downward, reflecting the singer's emotional journey.

2

soprano

13 14 15 16 17 18 19 20 21 22 23 24

听 诸公 各位 静呀静 心呀 让我么

ting zhu gong ge wei jing ya jing jing xin ya rang wo me

pipa

Sanxian

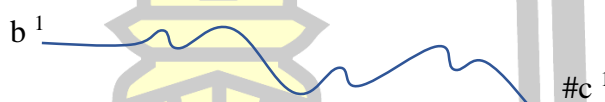
Figure 51. "Qin Huai Jing"Section A measures 15-20

Source: Make from Yanxi Chen, (2023)

### Melodic Contour

The melodic contour is primarily stepwise, with smooth ascending and descending lines. The contour generally rises when the text expresses heightened emotions or dramatic tension and descends to reflect moments of reflection or resolution.

Example: Around measure 15-38, the melody ascends gently, building intensity, and then descends to signal a resolution, providing balance and closure to the phrase.



2

soprano

13 14 15 16 17 18 19 20 21 22 23 24

听 诸公 各位 静呀静 心呀 让我么

ting zhu gong ge wei jing ya jing jing xin ya rang wo me

pipa

Sanxian

soprano

25 26 27 28 29 30 31 32 33 34 35 36

唱一支秦淮景 细细那个道 来唱给诸公

chang yi zhi qin huai jing ya xi xi na ge dao lai chang gei zhu gong

pipa

Sanxian

Figure 52. "Qin Huai Jing"Section A measures 15-34

Source: Make from Yanxi Chen, (2023)

### Rhythmic Structure

The rhythm is consistent, with a focus on eighth notes and quarter notes, creating a steady pulse that mirrors the natural rhythm of the lyrics. The rhythmic simplicity allows the melody to take center stage, ensuring clarity in the delivery of the text.

**Syncopation:** There are subtle instances of syncopation throughout the section, especially during key emotional moments in the lyrics. This rhythmic variation adds expressive depth, allowing the singer to emphasize certain words or syllables.

**Example:** In measures 22-25, the rhythm becomes slightly more syncopated, which helps to emphasize the tension building in the lyrics.

### Cadential Patterns

**Perfect Cadence:** Several phrases resolve with a perfect cadence, moving from the dominant (F#) to the tonic (B). These cadences provide a clear sense of resolution and stability, giving the listener a feeling of closure at the end of each phrase.

**Half Cadence:** Some phrases end on the dominant, creating a half cadence that leaves the melody unresolved, prompting continuation into the next section.

**Example:** Around measures 28-30, the melody reaches a half cadence, building anticipation for the next phrase.

### Vocal Style

This is a soprano solo. The vocal style is fluid and expressive, with each note connected smoothly to the next in a legato manner. The singer uses slight ornamentation (such as grace notes) to add emotional nuance to certain phrases.

**Dynamic Control:** The singer adjusts dynamics carefully, with softer phrases during moments of introspection and louder dynamics for climactic sections, aligning the vocal delivery with the narrative flow.

### Accompaniment

The accompaniment, provided by the pipa and sanxian, serves as a light harmonic and rhythmic foundation for the vocal line. The instruments often follow or mirror the vocal melody, particularly during cadences, but remain in the background, allowing the vocals to take the lead.

The plucked strings of the pipa and sanxian create a delicate, rhythmic texture that complements the singer's legato phrasing, reinforcing the pentatonic harmony.

Example: In measures 33-36, the accompaniment plays in unison with the vocal line, reinforcing the tonic and dominant notes, adding harmonic depth to the melodic resolution.

#### Singing and Accompaniment Interaction

There is a close interaction between the singer and accompaniment, with the pipa and sanxian providing rhythmic and harmonic support. The instruments frequently echo or reinforce the vocal melody, particularly at the ends of phrases, creating a subtle call-and-response effect.

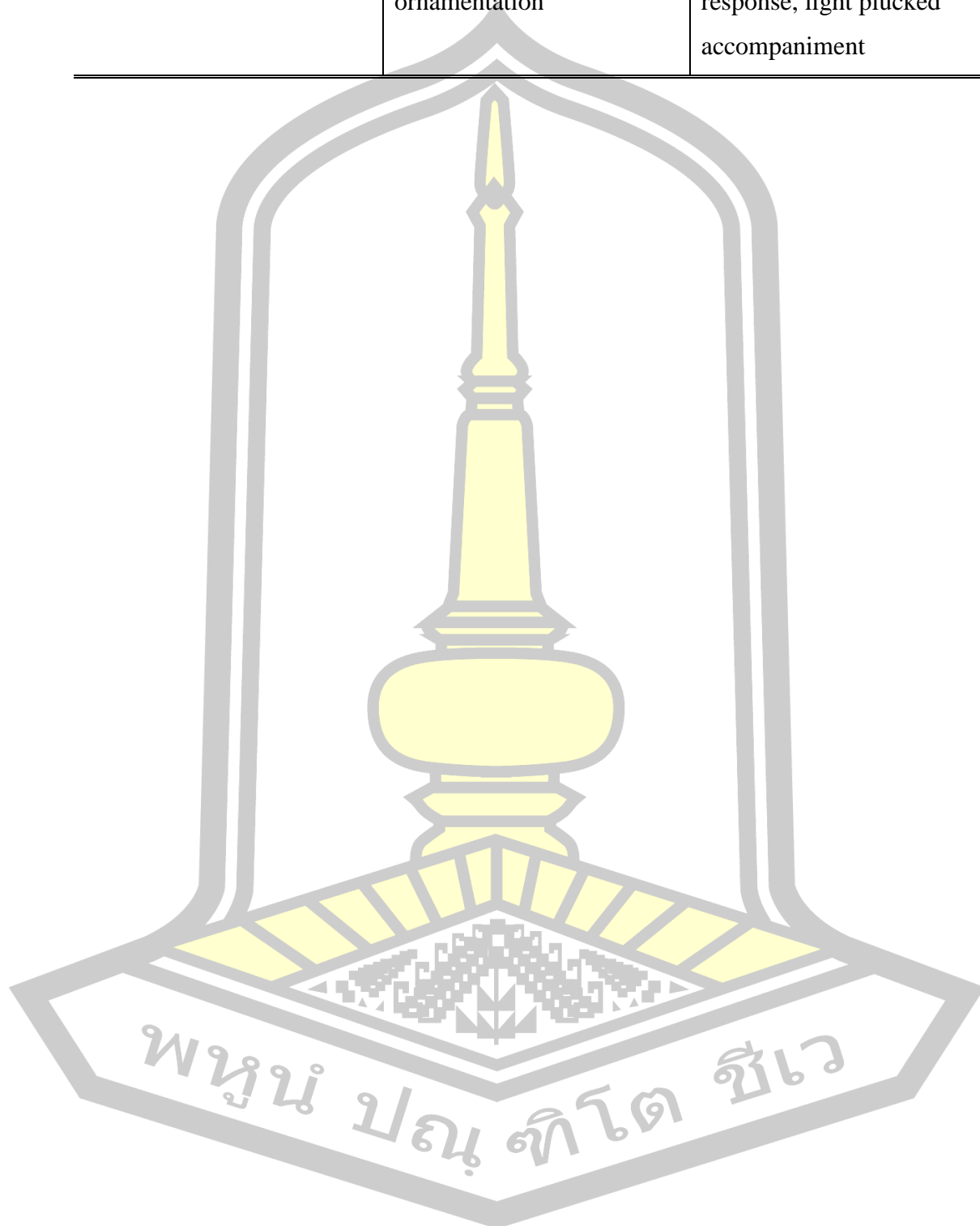
**Dynamic Coordination:** The accompaniment follows the dynamics of the vocal line, increasing in intensity during louder phrases and softening during quieter moments.

Example: In measures 36-39, the accompaniment mirrors the descending contour of the vocal line, reinforcing the emotional resolution of the section and providing harmonic support.

Table 5. Comparison of Singing Style and Accompaniment

Piece	Singing Style	Accompaniment
Chaitou Feng(钗头凤)	Expressive, smooth legato phrasing, ornamentation, dynamic shifts	Light rhythmic and harmonic support, instruments mirror the vocal line, cadential reinforcement
Jia(家)	Narrative-driven, emotional conflict expressed through melody, legato, dynamic shifts	Supportive accompaniment, call-and-response, harmonic support with pipa and sanxian
Tan Qin Shui He (探清水河)	Conversational, stepwise motion, clarity in narrative expression	Light accompaniment, close interaction with the voice, supportive harmonic role
Qin Huai Jing	Smooth, lyrical, legato,	Unison playing, harmonic

(秦淮景)	dynamic contrast, subtle ornamentation	reinforcement, call-and-response, light plucked accompaniment
-------	----------------------------------------	---------------------------------------------------------------



## CHAPTER VI

### The Social Role and Preservation Policy of Suzhou Pingtan Li Diao

Protecting and developing Suzhou Pingtan and Li Diao music requires policy support and cultural transmission at the national level, promotion and community participation at the social level, as well as individual learning and participation in performances. Through these measures, we can promote the transmission and development of Pingtan Li Diao, protect this unique art form, and make it shine with new vitality in the new era.

#### 6.1 The Social Role of Suzhou Pingtan Lidiao

#### 6.2 Preservation policy for Suzhou Pingtan Li Diao

#### 6.1 The social role of Suzhou Pingtan Lidiao

##### 6.1.1 Transmitting and promoting excellent traditional Chinese culture

Suzhou Pingtan art, as a form of folk art deeply rooted in the Jiangnan region of China, is not only a cultural treasure of Jiangsu, but also an important carrier of the excellent traditional culture of the Chinese nation. The aesthetic beauty of Pingtan, with its unique artistic charm and profound cultural heritage, has played an irreplaceable role in inheriting and promoting excellent traditional Chinese culture.

In terms of singing techniques, Suzhou Pingtan emphasizes the comprehensive use of "speaking, singing, acting, and hitting". Speaking, which means the ability to tell stories, requires Pingtan artists to use clear language and express themselves vividly; Singing is based on Suzhou dialect, using special rhythms and melodies to convey the emotional color of the story; Doing refers to the body posture and facial expressions during performance. Pingtan performers use body language and facial expressions to vividly portray the plot and characters' personalities in the story; Da, on the other hand, is the accompaniment of instruments such as drumming and clapping, adding artistic expression to Pingtan. This comprehensive art form not only shows the diversity of Chinese traditional culture, but also reflects the wisdom and creativity of the Chinese people.

In terms of musical melody, Suzhou Pingtan has beautiful and rich melodies, and has high musical value. The melodies of Pingtan are diverse, ranging from fixed traditional tunes to improvisational tunes created according to the needs of the content. These melodies are often rich in local characteristics, containing the charm and charm of the Jiangnan region, and are an important part of Chinese national music culture (Yu Naiyao, 2008).

In terms of performance form, Suzhou Pingtan has both traditional seated singing and modern stage performance forms. The seated singing form is usually performed by artists sitting behind a table, holding instruments such as sanxian and pipa, playing and singing at the same time. The form is simple yet profound in meaning. The modern stage performance forms are more diverse, incorporating modern technological means such as lighting and sound, making the art of Pingtan more three-dimensional and vivid.

The repertoire of Suzhou Pingtan covers a wide range of topics, including Chinese history, folk stories, myths and legends, which are important components of China's excellent traditional culture. Through these storylines and character images, Pingtan art inherits the moral concepts, humanistic spirit, and social values of excellent traditional Chinese culture. For example, some songs narrate heroic figures and major events in history, showcasing the spirit of resistance and patriotism of the Chinese nation; Some songs tell stories of folk life, conveying traditional virtues such as diligence, kindness, and integrity; Some songs are also mythological legends, reflecting people's understanding and imagination of nature and life.

In short, Suzhou Pingtan art, with its unique beauty and aesthetics, is not only widely popular in Jiangsu Province, but also makes important contributions to the transmission and promotion of excellent traditional Chinese culture. Through the art of Pingtan, people can gain a deeper understanding and appreciation of the excellent cultural traditions of the Chinese nation, thereby enhancing cultural consciousness and confidence.

#### 6.1.2 Enriching the spiritual and cultural life of the masses

Suzhou Pingtan, as a treasure of Jiangnan culture, is not only deeply loved by the general public, but also attracts widespread attention from the academic community. During the interview, Professor Zhang, a research expert on Suzhou

Pingtán, stated: "Suzhou Pingtán is a living cultural heritage, and its beautiful aesthetic is not only an art of music and performance, but also a social and cultural phenomenon." Professor Zhang believes that the active participation of Pingtán art in the cultural life of the masses not only enhances people's sense of identity with traditional culture, but also promotes the protection and development of cultural diversity.

When it comes to the dissemination and development of Pingtán art, Dr. Li, a cultural communication scholar from government studies, emphasized the importance of cultural exchange. She said, "The international dissemination of Pingtán art is a manifestation of cultural confidence and a bridge for cultural exchange. Through the international stage, Pingtán art can attract more international audiences' attention and let the world understand the unique charm of Chinese traditional culture." The Li government believes that the role of Pingtán art in foreign cultural exchange cannot be underestimated. It can not only promote the Chinese language, but also enhance the international community's understanding and respect for Chinese traditional culture. The artists of Suzhou Pingtán are also constantly exploring and innovating to meet the needs of modern society. Mr. Wang, a Pingtán artist, said in an interview, "In order for traditional Pingtán art to survive and develop, it must keep up with the times. We not only need to preserve traditional elements, but also innovate its forms of expression to make Pingtán art more in line with the aesthetic and needs of modern audiences." The innovations mentioned by Mr. Wang include integrating modern stories into Pingtán repertoire and using multimedia technology to enrich performance forms, which can help Pingtán art attract young audiences and achieve the transmission and innovation of traditional culture. Suzhou Pingtán is not only a unique cultural expression in Jiangsu region, but also an important carrier for inheriting and promoting excellent traditional Chinese culture. The continuous development and dissemination of Pingtán art not only enriches the spiritual and cultural life of the masses, but also promotes the exchange and integration of cultural diversity, showcasing the unique charm and vitality of Chinese culture.

### 6.1.3 Promoting cultural exchange and integration

When it comes to the role of Suzhou Pingtán art in promoting cultural exchange and integration, Dr. Zhao, a cultural exchange scholar from Nanjing

University, said, "Suzhou Pingtan art is a unique cultural symbol that not only represents the history and culture of Jiangsu region, but also carries the essence of traditional Chinese culture. The dissemination of Pingtan art across the country helps to strengthen cultural exchanges and promote cultural integration

Dr. Zhao believes that in the process of cultural exchange with other regions, Pingtan art has demonstrated the charm of traditional Chinese culture, while also absorbing cultural elements from other regions and ethnic groups, making Pingtan art more diverse and rich. He said, "In the process of dissemination and development, Pingtan art constantly collides with other cultures, generating new forms of art and creative inspiration, adding glory to the cultural treasure trove of the Chinese nation." In addition, Professor Qian, a cultural industry research expert from Beijing, also stated that Pingtan art plays an important role in cultural exchange and integration. Professor Qian said, "As a traditional cultural form, Pingtan art still has high cultural value in modern society. Through communication with other cultures, it can not only promote cultural integration, but also stimulate cultural innovation, providing a continuous source of creativity and motivation for the development of the cultural industry."

Overall, Suzhou Pingtan art has significant importance in promoting cultural exchange and integration. Through the dissemination and development of Pingtan art, not only can cultural exchanges between different regions be strengthened, but cultural integration can also be promoted, cultural innovation can be stimulated, and new brilliance can be added to the cultural treasure trove of the Chinese nation. At the same time, Pingtan art has also contributed to the protection and development of cultural diversity around the world.

#### 6.1.4 Cultivating Patriotic Sentiment

When discussing the role of Suzhou Pingtan art in cultivating patriotism, Professor Li, a national defense education expert from Nanjing Political College, pointed out that "Pingtan art, as a traditional form of literature and art, has a profound cultural heritage and unique aesthetic value, which gives it a unique advantage in cultivating patriotism. The rich patriotic content in Pingtan repertoire is an important resource for promoting national spirit and cultivating national defense awareness." Professor Li believes that Pingtan art conveys patriotism by telling historical stories,

allowing people to appreciate art while also enhancing their sense of national identity and pride. He said, "Pingtan art, in the context of the new era, helps to inspire people's patriotic enthusiasm and gather strength for realizing the Chinese Dream of great rejuvenation of the Chinese nation." Dr. Zhang, a local cultural scholar from Suzhou, also expressed a similar view, emphasizing that "Pingtan art, as a characteristic culture of Jiangsu region, its transmission and development are of great significance for cultivating patriotism. Through the art of Pingtan, we can not only inherit historical and cultural heritage, but also enable more people to understand and feel the struggle process and great spirit of the Chinese nation Dr. Zhang believes that while Pingtan art conveys patriotism, it can also help people understand and practice the core socialist values. She said, "Pingtan art promotes national spirit and conveys patriotism, allowing people to appreciate art while enhancing their sense of national identity and pride, further cultivating and practicing socialist core values." In summary, Suzhou Pingtan art plays an important role in cultivating patriotism. Through the transmission and development of Pingtan art, we can promote national spirit, cultivate national defense awareness, stimulate people's patriotic enthusiasm, and gather strength for realizing the Chinese Dream of great rejuvenation of the Chinese nation. Meanwhile, Pingtan art can also help people understand and practice the core socialist values, contributing to the construction of a socialist harmonious society (Liao Wang, 2008).

## **6.2 Protection policy for Suzhou Pingtan Li Diao**

### **6.2.1 National level**

#### **6.2.1.1 Policy support**

Policy support is crucial to the development of Pingtan Lidiao. Pingtan Lidiao is a precious intangible cultural heritage of my country. It is not only a performing art, but also an expression that deeply reflects my country's excellent traditional culture and national characteristics. Therefore, the formulation of policies should comprehensively consider how to protect and promote this unique singing feature.

Firstly, policies can encourage Pingtan artists to deeply explore and inherit the musical elements of Lidiao. Scholar B believes that "in addition to economic

support, the government should also provide some non monetary support, such as providing better rehearsal environments and performance facilities for Pingtan artists. At the same time, the government should encourage and support Pingtan artists' innovation, allowing them to explore new performance forms and content while maintaining tradition." The aesthetic elements of Pingtan's beautiful tune include beautiful, delicate, implicit, and euphemistic emotional expression, as well as unique narrative styles and musical characteristics. In order to better inherit and promote these aesthetic elements, specialized research institutions can be established to systematically study and organize the aesthetics of Li Diao.

Secondly, policies should encourage Pingtan artists to adhere to aesthetic principles in innovation. In the process of innovation, Pingtan artists need to deeply understand and grasp the traditional aesthetic principles of Pingtan's beautiful tone, such as exquisite language expression, delicate emotional portrayal, and meaningful narrative style. At the same time, they should actively explore how to integrate modern ideas, aesthetic tastes, and technological means into Pingtan performances. In terms of music, Pingtan artists can try to combine modern music elements such as electronic instruments, jazz, and pop rhythms to create new music styles while maintaining the unique charm of Pingtan music. In terms of performance form, modern drama and dance techniques can be borrowed, such as stage design, body language, and interactive elements, to make Pingtan performances more vivid and three-dimensional (Chen Shangwen, 1990). In addition, Pingtan artists can also draw inspiration from modern life to create new programs that reflect contemporary social trends and emotional resonance with audiences. Through this method, Pingtan Li Diao can better communicate with young audiences and expand its target audience. In order to encourage Pingtan artists to innovate, policies can provide financial support, creative guidance, and market promotion assistance. At the same time, innovative works competitions, exhibitions, and tours can be held to provide a platform for Pingtan artists to showcase and exchange ideas. This measure helps to stimulate the creative enthusiasm of artists and promote the transmission and development of Pingtan Li Diao. Policies can also promote academic exchanges and artistic collisions among Pingtan artists by organizing Pingtan art seminars, exhibitions, and exchange activities. Such activities help to enhance the artistic level and aesthetic value of

Pingtian Li Diao, while providing artists with more creative inspiration (Sun Guangqi, 2021). In addition, policy support for the development of Pingtian Li Diao also needs to focus on talent cultivation and popularization of education. By establishing specialized Pingtian art schools and training institutions, we aim to cultivate a new generation of Pingtian artists and enthusiasts. At the same time, incorporating Pingtian Li Diao into the national education system will enable more young people to understand, learn, and inherit this excellent national art.

Finally, policies should increase the promotion of Pingtian and Lidiao. In order to enhance the public awareness and attractiveness of Pingtian opera, the government can take various measures to strengthen publicity and promotion. One is that the government can produce and broadcast Pingtian programs on media such as television, radio, and the internet, such as documentaries, special interviews, and live performance clips, in order to introduce the history, culture, and artistic value of Pingtian art to a wider audience (Tong Lijun, 2021). Secondly, the government can use new media platforms such as social media, Weibo, and WeChat to attract young audiences to participate in discussions and sharing through short videos, live broadcasts, interactive topics, and other forms, thereby increasing the online exposure of Pingtian art. At the same time, we can collaborate with art apps and online music platforms to launch digital albums and paid listening services for Pingtian music, allowing consumers to enjoy Pingtian art anytime and anywhere (Shi Yinyun, 2021). Thirdly, the government can also support and organize art exhibitions, lectures, workshops, and other activities related to Pingtian, providing the public with more opportunities to have close contact and experience the beautiful tune of Pingtian. In school art education, Pingtian can also be included in the curriculum to cultivate students' interest and appreciation ability. Fourthly, in terms of international exchanges, the government can encourage Pingtian artists to participate in overseas art festivals, cultural festivals, and exchange programs, collaborate with artists from other countries and regions for performances, and showcase the unique charm of Pingtian's beautiful tunes (Zhou Shengnan, (2021)). At the same time, through cultural exchange programs in international friendly cities, foreign artists can be invited to study and exchange Pingtian art in China, promoting mutual understanding and respect for culture. Through these promotional and cultural exchange activities, Pingtian Li Diao

will be able to reach more audiences, not only occupying a place on the domestic and international art stage, but also inspiring more people's love and protection awareness of traditional art.

In short, policy support should not only focus on the economic development of Pingtan Li Diao, but also on the transmission and promotion of its aesthetic connotations. Only in this way can Pingtan Li Diao shine with even more brilliant artistic brilliance in the new era and make greater contributions to China's cultural cause.

#### 6.2.1.2 Cultural Transmission

Pingtán Li Diao, as an important component of China's intangible cultural heritage, carries the rich historical memory and cultural spirit of the Chinese nation. In order to ensure the proper protection and transmission of this traditional art form, the state and society should take various measures to comprehensively promote the transmission and development of Pingtan Li Diao. Firstly, strengthen the transmission of Pingtan Li Diao in the education system (Sun Guangqi, 2021). The state can encourage the inclusion of Pingtan music into the school education system, gradually offering relevant courses from primary and secondary schools to universities, so that students have the opportunity to experience and learn Pingtan from an early age. In terms of curriculum design, it is not only necessary to teach the basic skills and repertoire of Pingtan, but also to enable students to understand the history, culture, and artistic value of Pingtan, and cultivate their love and respect for Pingtan art. The government can also promote the improvement of the creative and performance level of Pingtan artists by organizing Pingtan competitions, seminars, and exchange activities. These activities not only provide a stage for Pingtan artists to showcase their talents, but also offer opportunities for mutual learning, communication, and collaboration among them. At the same time, these activities can also attract more audience attention and love for Pingtan and Liangdiao, creating a favorable social environment for their transmission and development (Jie Jun, 2022).

Strengthening the construction and operation of Pingtan Art Troupe is also an important measure to promote the transmission of Pingtan's beautiful tunes. The state should increase its support for Pingtan art troupes, including funding, venue, and equipment guarantees. At the same time, encourage Pingtan Art Troupe to create

more works with contemporary characteristics and artistic charm to meet the needs of different audiences. In addition, the Pingtan Art Troupe should actively carry out domestic and international tours to expand the influence of Pingtan's beautiful tunes. In order to better adapt the beautiful tune of Pingtan to the development of modern society, Pingtan Art Troupe can try to innovate performance forms and content. For example, combining Pingtan with modern technology, utilizing multimedia, virtual reality and other technological means, to bring audiences a brand new viewing experience (Zhang Jin, 2022). At the same time, Pingtan artists can also try to incorporate modern stories and popular elements into Pingtan works, making Pingtan's beautiful tone more contemporary. The government also needs to attach importance to the cultivation of inheritors of Pingtan Li Diao. The state can establish specialized training bases for Pingtan art talents and select young actors with potential for professional training. At the same time, encourage Pingtan artists to accept apprentices and pass on their skills and experience to the new generation. For outstanding inheritors of Pingtan, the state should give appropriate honors and rewards to motivate them to play an active role in the transmission and development of Pingtan music. In terms of international exchange, Pingtan Li Diao can also go global and showcase the unique charm of Chinese traditional culture. The state can encourage Pingtan artists to participate in overseas art festivals, cultural festivals, and exchange programs, collaborate with artists from other countries and regions to perform, and showcase the unique charm of Pingtan's beautiful tunes. At the same time, through cultural exchange programs in international friendly cities, foreign artists are invited to study and exchange Pingtan art in China, promoting mutual understanding and respect for culture (Zhang Manli, 2023).

In short, as a representative of China's intangible cultural heritage, the transmission and development of Pingtan Li Diao are crucial. The state and society should take various measures to comprehensively promote the transmission and development of Pingtan Li Diao from the aspects of education, art troupe construction, talent cultivation, and innovative performance. Only in this way can Pingtan Li Diao radiate new vitality and energy in the new era, and make greater contributions to the cultural prosperity of the Chinese nation.

#### 6.2.1.3 Intellectual Property Protection

Intellectual property protection is an important measure to safeguard the legitimate rights and interests of the creators of Pingtan Li Diao art, promote cultural innovation and technological progress. In terms of protecting the intellectual property rights of Pingtan Lidiao, we can start from the following aspects:

One is to strengthen the construction of laws and regulations. In terms of strengthening the construction of laws and regulations, the task of the state is to ensure that traditional cultural and artistic forms such as Pingtan and Lidiao receive comprehensive and effective legal protection. This not only requires the formulation of special laws to provide clear legal provisions and protection scope for the unique art form of Pingtan Li Diao, but also the improvement of the intellectual property legal system to include traditional art forms such as Pingtan Li Diao in the protection scope (Ni Yajing, 2023). This can provide more stable and long-term legal protection for the creation and performance of Pingtan artists. For intellectual property infringement, the state should clearly stipulate corresponding legal responsibilities and punishment measures to deter potential infringers. This includes clarifying the civil liability, administrative liability, and criminal liability for infringement, allowing infringers to face clear definitions. At the same time, establishing professional courts to hear intellectual property cases, improving the efficiency and professionalism of intellectual property cases, and providing a more efficient and fair legal environment for the protection of intellectual property rights in Pingtan Li Diao. Strengthening international cooperation is also an important way to protect traditional cultural and artistic forms such as Pingtan and Li Diao. Participating in international intellectual property conventions and agreements, promoting the unification of international standards, can provide international legal support for the dissemination and protection of Pingtan Li Diao on a global scale. Finally, regularly revise intellectual property related laws and regulations to meet the needs of social development and technological progress, ensuring that laws and regulations always adapt to the protection needs of different periods. This can provide a solid legal shield for Pingtan Li Diao, promote its healthy development, and also inspire more artists to invest in the innovation and transmission of traditional culture (Zhang Ying, 2023).

Secondly, establish and improve protection mechanisms. In order to deeply protect intangible cultural heritage such as Pingtan and Li Diao, we must establish a

comprehensive intellectual property protection mechanism. This mechanism should include multiple levels, from legislation to implementation, from legal aid to dispute resolution, each link is crucial. We need to establish a specialized intellectual property enforcement agency that will take on the responsibility of investigating and handling intellectual property infringement cases. This institution not only needs to have sufficient power to enforce laws, but also professional knowledge and skills to identify and handle complex intellectual property issues. At the same time, we also need to establish an intellectual property legal aid system. This system will provide necessary legal assistance to Pingtan artists who are economically disadvantaged and unable to protect their own rights. Through this system, they can receive legal advice, litigation representation, and other services to better protect their intellectual property rights (Zhang Yunrou, 2023). In addition, we also need to establish an intellectual property dispute resolution mechanism. This mechanism will provide a convenient and efficient way for Pingtan artists and performance groups to resolve disputes. Whether through mediation, arbitration, or other means, this mechanism aims to provide a fair and just resolution environment, allowing artists and groups to focus on their creations and performances. In this process, we should also encourage Pingtan artists and performance groups to actively register and register their intellectual property rights. This can not only provide legal protection for their work, but also enhance their competitiveness in the market. Finally, we need the collective participation and support of the entire society. The government, enterprises, social organizations, and the public should all enhance their awareness of intellectual property protection and jointly create a social environment that respects intellectual property rights. Only in this way can we truly achieve the long-term protection and development of intangible cultural heritage such as Pingtan Li Diao.

The third is intellectual property education and publicity. In order to fundamentally safeguard the intellectual property rights of intangible cultural heritage such as Pingtan and Li Diao, sufficient attention must be paid to intellectual property education and promotion (Shengman, 2018). This is not only a process of raising public awareness of intellectual property laws, but also a key to shaping a culture of respecting innovation and protecting intellectual achievements in society. Intellectual property education should permeate at all levels, including school education, social training, and public awareness. In the school system, intellectual property courses should not be limited

to the study of legal provisions, but should focus on cultivating students' innovative spirit and legal awareness, so that they understand the value and importance of intellectual property from an early age. The media plays an irreplaceable role in promoting intellectual property rights. It can cover a wide range of social groups through TV, radio, Internet, social media and other channels. The promotional content should be vivid and easy to understand, including both basic knowledge of intellectual property and analysis of practical cases to stimulate public interest and participation (Qin Lailai, 2022). Meanwhile, organizing intellectual property forums and lectures is also an effective way to enhance public awareness. These activities can invite experts, scholars, legal practitioners, and inheritors of intangible cultural heritage to participate, share experiences, discuss issues, and provide solutions, thereby deepening the understanding and support of intellectual property protection from all sectors of society. In addition, the government and enterprises should actively participate in the promotion and education of intellectual property rights. By formulating relevant policies, providing financial support, and carrying out cooperative projects, the influence of intellectual property education and publicity can be further expanded. Through these multi angle and multi-level intellectual property education and publicity activities, we hope to gradually establish a social environment that respects intellectual property rights and protects intellectual achievements, providing a solid legal foundation and cultural support for the transmission and development of intangible cultural heritage such as Pingtan Li Diao.

The fourth is to promote copyright trading and licensing. Copyright trading and licensing are important ways to realize the intellectual property value of Pingtan Li Diao. An active copyright trading market can provide reasonable returns for Pingtan artists, motivate them to continue creating, and also give more people the opportunity to experience and appreciate Pingtan's beautiful tunes (Huang Jie, 2022). In order to establish a sound copyright trading and licensing market, a series of policies and measures need to be formulated from the national level to the local level. These policies should encourage innovation and creativity, ensuring that Pingtan artists can receive reasonable economic returns from their labor. Tax incentives are a means of motivation that can alleviate the economic burden on artists and increase their enthusiasm for engaging in Pingtan creation. It is also necessary to establish a sound copyright evaluation system. This system should be able to accurately evaluate the commercial value of

Pingtán works and provide fair and reasonable price references for transactions and licensing. At the same time, the copyright evaluation system can also provide decision-making references for Pingtán artists, helping them better manage their intellectual property. For the convenience of copyright trading and licensing, an online platform can be established to gather resources from copyright owners, users, legal service agencies, and other parties, providing services such as information dissemination, demand matching, and transaction facilitation. Such a platform will reduce transaction costs, improve transaction efficiency, and make the circulation of copyright more convenient. At the same time, it is crucial to strengthen the publicity and education of copyright laws and regulations. Popularizing legal knowledge through various channels can enhance the whole society's awareness of copyright protection and create a good environment that respects copyright and fair trade (Fu, M, 2018). In this process, professional support from legal service agencies is indispensable, as they can provide legal advice to Pingtán artists and help them safeguard their legitimate rights and interests. In short, by establishing a sound copyright trading and licensing market, a vibrant platform can be provided for the dissemination and development of Pingtán Li Diao, achieving a win-win situation for the value of works and artistic transmission.

The fifth is international exchange and cooperation. In terms of international exchange and cooperation, Pingtán Lidao can rely on high standards of intellectual property cooperation to further expand its international influence. Through dialogue and cooperation with other countries and regions, we can jointly explore and enhance the protection standards of intellectual property rights, providing a solid legal foundation for the global dissemination and development of Pingtán Li Diao. Strengthening international exchanges and cooperation not only helps to enhance the international image and popularity of Pingtán Li Diao, but also promotes mutual understanding and respect for international cultures. This cooperation can be carried out in various forms, such as organizing international Pingtán art seminars, exhibitions, and performances, to attract more attention and participation from countries and regions (Huang Jie, 2022). Through international cooperation, it is possible to jointly research and develop international copyright protection rules applicable to Pingtán Li Diao, ensuring that the rights of Pingtán artists are effectively protected internationally. At the same time, this also helps to promote the improvement of the international intellectual property system and provide

a more stable and predictable legal environment for the international dissemination of Pingtan Li Diao. In the process of international exchange and cooperation, we can also learn and draw on the successful experience of other countries and regions in intellectual property protection, providing useful inspiration for the protection and development of Pingtan Li Diao in China. At the same time, through exchanges with other cultures, Pingtan Li Diao can continuously absorb new elements, enrich its artistic expression forms, and enhance its artistic charm. The international exchange and cooperation of Pingtan Lidiao will help enhance its status and influence internationally, creating a better international environment for its dissemination and development. In this process, it is necessary to fully utilize international cooperation platforms, actively participate in the formulation of international intellectual property protection rules, and provide strong legal protection for the international dissemination of Pingtan Li Diao (Guan Erdong, 2022).

#### 6.2.2 Social level

##### 6.2.2.1 Social propaganda

Social propaganda plays a crucial role in promoting the beauty of Pingtan music. We can spare no effort to strengthen the reporting and promotion of Pingtan art through various media channels such as television, radio, newspapers, magazines, and the internet. In order to let more people understand and love this art form, we can also use social media platforms, such as Weibo, WeChat, Tiktok, etc., to publish pingtan performance videos, artist interviews, pingtan knowledge popularization and other content, so as to attract more young people's attention. At the same time, we can also create exquisite Pingtan promotional posters, brochures and other materials, and place them in public places such as subway stations, bus carriages, etc., so that more people have the opportunity to experience and understand Pingtan's beautiful tune in their daily lives. In addition, inviting renowned artists to give lectures and performances, as well as conducting Pingtan art training and experiential activities in schools and communities, are also effective ways to expand the influence of Pingtan. Through a variety of social propaganda activities, we aim to raise awareness among more people about the artistic value of Pingtan music, inspire their love for traditional art, and promote the prosperity and development of Pingtan art. At the same time, this also helps to inherit and promote China's excellent traditional culture, allowing the world to understand and appreciate the unique charm of Chinese traditional culture. Against the backdrop of the continuous

development of China's cultural industry, strengthening the social promotion of Pingtan and Lidiao is not only a necessity of the times, but also an inevitable requirement for inheriting and promoting traditional culture. Let us work together to contribute to the prosperity and development of Pingtan Li Diao.

#### 6.2.2.2 Community participation

Community participation is an important way for the dissemination of Pingtan Li Diao culture. We can encourage community cultural centers, elderly activity centers, schools, and other organizations to organize Pingtan performances and lectures, giving community residents the opportunity to appreciate and understand Pingtan art up close. Through this method, residents can more intuitively feel the charm of Pingtan's beautiful tunes and enhance their sense of identification with traditional art. Carrying out Pingtan art experience activities is also an effective means to promote Pingtan's beautiful tune. For example, a Pingtan workshop can be held, inviting professional artists to teach the basic skills of Pingtan on site, allowing community residents, especially young people, to personally try and experience the charm of Pingtan art (Zhou Shengnan, (2021)). At the same time, interactive sessions with artists can be set up to allow residents to have face-to-face communication with artists and gain a deeper understanding of the development process and stories behind Pingtan art. Organizing Pingtan competitions can also effectively stimulate the interest of community residents in Pingtan art. Through competitions, residents can be encouraged to actively participate and cultivate enthusiasts and inheritors of Pingtan art. The competition can be divided into different age groups and skill levels, giving everyone the opportunity to showcase themselves. In addition, experts can be invited to form a judging panel to provide comments on the entries, thereby improving residents' skills in storytelling. Through the above measures, we can bring Pingtan Li Diao into the community, allowing more residents to understand, love, and inherit this excellent traditional art. At the same time, this also helps to strengthen community cultural construction, enrich residents' spiritual and cultural life, and promote the harmonious development of the community. In the process of inheriting and developing traditional culture in our country, it is our common responsibility and mission to let Pingtan Li Diao take root, sprout, and shine in the community (Shi Yinyun, 2021). Let us work together to contribute to the prosperity and development of Pingtan art.

### 6.2.2.3 Enterprise support

Enterprise support plays a crucial role in the development of Pingtan art. Pingtan art requires resources such as funding, venues, and promotion, which are often difficult for the art troupe to solve on its own. Therefore, the funding from enterprises can be regarded as a timely help, which can effectively alleviate the pressure on Pingtan Art Troupe and enable them to better focus on artistic creation and performance. Enterprises can not only assist Pingtan art by providing economic support, but also participate in the organization, planning, and promotion of art activities. By utilizing the resources and channels of enterprises, the influence of Pingtan art can be expanded, allowing more people to understand and come into contact with this traditional art form. For example, companies can sponsor Pingtan performances, provide venues, equipment, publicity, and other support to help Pingtan art troupes successfully hold performances (Guan Erdong, 2022). In addition, companies can also collaborate deeply with Pingtan Art Troupe to jointly develop Pingtan related products and services. For example, a Pingtan themed restaurant can be launched to allow customers to enjoy Pingtan performances and experience the charm of traditional culture while dining. It is also possible to hold Pingtan concerts, combining Pingtan art with music to attract more audiences. This innovative form can better integrate Pingtan art into daily life, allowing more people to enjoy the beauty of Pingtan's beautiful melodies. Enterprise support is of great significance for the development of Pingtan art (Zhang Yanli, 2014). Through the funding and participation of enterprises, Pingtan art has been able to gain more development opportunities and radiate new vitality. At the same time, this also helps to inherit and promote China's excellent traditional culture, and enhance the country's cultural soft power. I hope more enterprises can pay attention to and support Pingtan art, and jointly promote its prosperity and development.

### 6.2.3 Personal level

#### 6.2.3.1 Learning and Transmission

As an intangible cultural heritage of China, the transmission and development of Pingtan Li Diao require the active participation of every individual who loves culture. For those who are interested in Pingtan art, actively engaging in learning is an important step in inheriting Pingtan culture. They can seek out experienced Pingtan artists or attend professional training courses as a starting point for systematic learning of

Pingtán art. In this process, they not only need to master the singing skills of Pingtán, but also need to have a deep understanding of the historical background, musical content, performance style, and other aspects of Pingtán, in order to comprehensively improve their level of Pingtán art. Through professional learning and practice, these enthusiasts of Pingtán art can gradually grow into skilled Pingtán performers. They can not only showcase the charm of Pingtán on stage, but also pass on the knowledge they have learned to more people through teaching, lectures, and other forms, promoting the dissemination and popularization of Pingtán art. In addition, they can also participate in the innovation and research and development of Pingtán art, combining traditional Pingtán with modern elements to create new performance forms and inject new vitality into the future development of Pingtán art. Along with personal learning and transmission, Pingtán artists and training teachers also play a crucial role (Bao Zhenpei, 2023). They help students master the essence of Pingtán art through carefully designed courses and one-on-one guidance. At the same time, they should also encourage students to actively participate in various Pingtán activities, such as competitions, seminars, exchange performances, etc., in order to improve their practical abilities and stage experience. Through this teaching method, the exquisite skills of Pingtán art can be inherited, and the vitality of Pingtán culture can also be continued. In short, the transmission of Pingtán Li Diao requires the active participation of every individual who loves culture. Through systematic learning and continuous practice, individuals can become inheritors of Pingtán art and make their own contributions to the development of Pingtán culture. At the same time, Pingtán artists and training teachers also play an indispensable role in promoting the development of Pingtán art.

#### 6.2.3.2 Participate in performances

Pingtán performance is not only an artistic expression of Pingtán artists, but also an important way to inherit and develop Pingtán's beautiful tunes. By joining a Pingtán club or art group, individuals have the opportunity to participate in various Pingtán performances and activities, showcasing their learned Pingtán skills to the audience. On stage, individuals can not only showcase their talents, but also continuously improve their performance level through practice. Participating in performances is a comprehensive process, which is not only a display of personal skills, but also a dissemination of the charm of Pingtán art. In the performance, Pingtán artists convey the

charm of Pingtan's beautiful tune to the audience through their superb singing skills, vivid performance style, and deeply rooted repertoire content. At the same time, performance is also a process of interaction between Pingtan artists and the audience. Through interaction with the audience, Pingtan artists can better understand the needs and feedback of the audience, and continuously improve their performances. Participating in performances also facilitates communication and learning among Pingtan artists (Wu Xinbo, 2022). By participating in various Pingtan performances and activities, Pingtan artists can communicate with other artists, share their experiences and insights, learn from others' performance skills and creative concepts. This kind of communication and learning can not only enhance an individual's artistic level, but also promote cooperation and innovation among Pingtan artists, injecting new vitality into the development of Pingtan's beautiful tune. In summary, participating in performances is an important way for the transmission and development of Pingtan opera. By participating in performances, individuals can showcase their Pingtan skills, improve their performance level, and spread the charm of Pingtan's beautiful tunes to the public. Performance is not only a showcase of the individual talents of Pingtan artists, but also a platform for transmitting the charm of Pingtan art and for communication and learning among Pingtan artists. Therefore, Pingtan artists should actively participate in various Pingtan performances and activities, and contribute to the transmission and development of Pingtan's beautiful tune.

#### 6.2.3.3 Promotion and publicity

The promotion of Pingtan Li Diao is a broad and far-reaching task, and everyone can contribute their own strength to the dissemination of this traditional art form. In the digital era, the social media platform has become a Xintiandi for Pingtan art and public interaction. Through popular platforms such as Weibo, WeChat and Tiktok, people can easily share Pingtan music and the stories behind it, so that more people can understand and contact this unique art form in casual browsing. The release of high-definition videos of Pingtan performances, interview clips of artists, introductions of classic songs, and other content can attract the audience's attention in a lively and vivid form, allowing the essence of Pingtan's beautiful tune to spread in the online space (Hao Peilin, 2023). Meanwhile, the repeated performances in real life are also an important way to promote Pingtan. Whether it's family gatherings, school cultural festivals, or community cultural festivals, Pingtan performances can bring fresh cultural experiences

to the audience. On such occasions, Pingtan artists or enthusiasts can experience the charm of Pingtan art firsthand through short and concise programs, such as a fresh melody or a vivid story. This face-to-face communication not only brings the audience closer to the artist, but also stimulates the audience's interest in Pingtan's beautiful tunes, thereby promoting the dissemination of Pingtan art. The promotion of Pingtan art can also be combined with education. Organize Pingtan art workshops in schools and communities to teach children and interested members of the public basic Pingtan singing skills and appreciation methods, making Pingtan music a part of more people's lives. Through such educational activities, the art of Pingtan can not only be inherited, but also attract more young generations to participate, injecting new vitality into the future development of Pingtan music. In the constantly changing social environment, the promotion and publicity of Pingtan Li Diao needs to keep up with the times, combined with modern technology and communication methods, so that more people can feel the charm of Pingtan art. Whether through sharing on social media, performing in real life, or combining educational promotion activities, everyone can become a messenger for the dissemination of Pingtan music and contribute to the development and prosperity of this traditional art form together (Zhang Yunrou, 2023). Through personal learning, transmission, participation in performances, and promotion, one can gradually expand the influence of Pingtan Li Diao and contribute to its transmission and development. At the same time, individuals can also enjoy the joy of art and growth through the learning and dissemination of Pingtan art. Protecting and inheriting Suzhou Pingtan opera is a long-term and arduous task that requires joint efforts from the state, society, and individuals.

Summary, personal learning, inheritance, participation in performances, and promotion, one can gradually expand the influence of Pingtan Li Diao and contribute to its inheritance and development. At the same time, individuals can also enjoy the joy of art and growth through the learning and dissemination of Pingtan art. Protecting and inheriting Suzhou Pingtan opera is a long-term and arduous task that requires joint efforts from the state, society, and individuals. Through policy support, cultural transmission, intellectual property protection and other measures, we can provide a favorable environment for the protection and development of Pingtan Li Diao. Meanwhile, social propaganda, community participation, and corporate support are also important forces in

promoting the development of Pingtan art. Finally, personal learning, inheritance, and participation in promotion are also the key to the inheritance of Pingtan Li Diao. Only through joint efforts can the unique art form of Pingtan and Li Diao be protected and inherited, leaving valuable cultural heritage for future generations.

Table 6. The table of preservation opinion

<b>Opinion</b>	<b>Sinjie Chen</b>	<b>Bihua Zha</b>	<b>Jin Huang</b>
Transmitting and promoting excellent traditional Chinese culture	✓	✓	✓
Enriching the spiritual and cultural life of the mass		✓	
Promoting cultural exchange and integration	✓		✓
Cultivating Patriotic Sentiment	✓		
Protection policy for Suzhou Pingtan Li Diao		✓	✓

## CHAPTER VII

### Conclusion Discussion and Suggestions

#### 7.1 Conclusion

##### 7.1.1 Study on Development of Pingtan Lidiao in Suzhou, China

###### 7.1.1.1 Start up period

During the seventeen years after the founding of New China, Xu Lixian became a representative artist in the field of Pingtan and gradually developed a unique singing style of "Li Diao". In 1952, she was selected by Jiang Yuequan to join the Shanghai People's Pingtan Work Team, marking a turning point in her career. Her musical talent and innovative spirit have made her stand out in the world of Pingtan. During this period, she created and performed several classic works, such as "Li Xiangxiang" and "White Haired Girl", becoming an important representative of the Pingtan genre. Her achievements not only enriched the art of Pingtan, but also promoted the innovation and development of Quyi creation during this period.

###### 7.1.1.2 Development period

In 1964, revolutionary model operas were staged, and Zhang Chunqiao ordered the ban on traditional opera and folk art performances. The Pingtan industry suffered a second "tail cutting", and this ban continued until the end of the Cultural Revolution. After the outbreak of the Cultural Revolution in 1966, the Shanghai music industry suffered severe damage, and various Pingtan troupes disbanded, forcing Pingtan to be changed to "Pingge" or "Pingxi". Jiang Qing defined Pingtan as a "decadent sound" and incorporated the "performance" elements of model operas into it, changing the original form of expression. After the end of the Cultural Revolution, Xu Lixian spoke at the China Federation of Literary and Art Circles, reviewing the difficulties faced by artists during the Cultural Revolution and criticizing the Gang of Four for undermining the policy of promoting diversity in the literary and artistic world.

###### 7.1.1.3 Boom period

Xu Lixian's "Li Diao" singing style has gone through four stages: traditional inheritance period, innovation period, stagnation period, and innovation

period. Before 1953, her singing style mainly imitated the styles of her predecessors, belonging to the stage of inheriting tradition. From 1953 to 1958, after joining the Shanghai Pingtan Troupe, Xu Lixian's singing style gradually diversified. Especially during the Great Leap Forward period, her "Li Diao" changed from sorrowful to cheerful and resolute, and her music and script made a qualitative leap. During the Cultural Revolution, despite being restricted, she successfully portrayed the character of "Du Mama" by borrowing elements from Peking Opera. After the Cultural Revolution, her creativity flourished again. Despite being diagnosed with tongue cancer, she still chose conservative treatment and continued to create. In 1984, on her sickbed, she completed her final work 'Difficult Journey', as if telling the story of her tumultuous life.

7.1.2 Study and analyze the singing style and accompaniment characteristics of Suzhou Pingtan Li Diao

#### 7.1.2.1 Singing style

A specific analysis was conducted on the singer's lyricism, fluency, emotional expression, decorative sound, and musical phrase breathing. Explained the dynamic comparison of vocal music online.

#### 7.1.2.2 Accompaniment features

Specifically analyzed the musical characteristics of accompaniment instruments such as pipa and sanxian, the dynamic interaction between accompaniment and vocal lines, and the harmonic features.

7.1.3 Study the social role and protection policy of Suzhou Pingtan Li Diao

#### 7.1.3.1 Social role

Suzhou Pingtan "Li Diao" plays multiple roles in society, with functions such as inheriting and promoting excellent traditional Chinese culture, enriching the spiritual and cultural life of the masses, promoting cultural exchange and integration, and cultivating patriotism.

#### 7.1.3.2 Preservation measures

In order to protect and transmit this precious cultural heritage, we have proposed corresponding protection measures from three levels: national, social, and individual. At the national level, we suggest strengthening legislative and policy support, providing funding and resource guarantees. At the societal level, we advocate

for the promotion of cultural and educational activities such as Suzhou Pingtan Li Diao, encouraging public participation and attention. At the individual level, we emphasize the cultivation of a new generation of Pingtan artists, strengthening artistic inheritance and innovation. Through the implementation of these measures, we hope to effectively protect and inherit the "beautiful tune" of Suzhou Pingtan.

## 7.2 Discussion

7.2.1 According to the study results of the development of the Suzhou Pingtan Lidiao in Suzhou, China.

Firstly, Pingtan art underwent profound social and cultural changes after the establishment of the People's Republic of China. With the country's repositioning of literary and artistic work, Pingtan art has undergone reforms in both form and content. Especially with the introduction of the "three reforms" policy, Pingtan artists have been provided with broader creative space, and the content of Pingtan has been brought closer to people's lives, serving social development. Under the guidance of this policy, Pingtan art gradually broke free from traditional constraints and radiated new vitality.

Secondly, female artists have gained unprecedented opportunities for development in this process. Xu Lixian, as one of the female Pingtan artists who emerged after the founding of New China, represents an important breakthrough for women in the field of traditional art. In history, Pingtan art was mostly dominated by men, and Xu Lixian, through her own efforts and talents, not only became a widely influential performer, but also created multiple classic female characters such as Mulan, Qingwen, and Lin Daiyu, demonstrating her profound understanding and expressive power of female characters.

In addition, Xu Lixian's artistic achievements are not only reflected in her performance. She actively participates in the creation, especially making outstanding contributions in the creation of lyric music. From the 1950s to 1980, she participated in the creation and performance of 93 Pingtan works, covering various forms such as long, medium, and short stories, demonstrating her comprehensive ability and innovative spirit in Pingtan art. Her works not only inherit the tradition of Pingtan, but

also incorporate more contemporary spirit and artistic innovation into her performance and creation.

Finally, Xu Lixian's success was due to the support of social policies at that time. After the establishment of the People's Republic of China, the concept of women's equality has deeply rooted in people's hearts, and female artists have gained more equal opportunities in the fields of creation and performance. This historical background has enabled Xu Lixian and other female artists to find their unique position in traditional art, promoting the diversified development of Pingtan art.

In summary, Xu Lixian's achievements not only reflect the innovation and inheritance of Pingtan art in the context of the new era, but also reflect the important position and role of female artists in social change.

7.2.2 Regarding the study results by recording scores and analyzing songs and accompaniments of the Suzhou Pingtan Lidiao in Suzhou, China.

Suzhou Pingtan Li Diao music showcases its uniqueness and richness in artistic expression through flexible musical structure, tight melody and accompaniment coordination, and rich accompaniment techniques. The music analysis of Li Diao not only reveals the close relationship between its form and content, but also demonstrates the important role of traditional instruments in modern Pingtan interpretation.

#### 7.2.2.1 The flexibility of musical structure

The musical structure of Li Diao music has strong flexibility and usually adopts a free paragraph layout. Compared with traditional Pingtan music, the form of Li Diao emphasizes more on the free flow of emotional expression, and the transitions between paragraphs are natural and smooth. The structure of music often revolves around the development of emotions, not limited to fixed patterns, but adjusted according to the needs of the performance content, which makes the expression of emotions more delicate and precise.

7.2.2.2 The complementary relationship between melody and accompaniment

In melodic music, the melody and accompaniment are closely coordinated, with the melody often dominated by the singing of lyrics, while the accompaniment plays a role in setting off and promoting emotional development. The accompaniment

of Li Diao is generally composed of traditional instruments such as erhu and pipa, which echo the main melody through delicate timbre and rhythm changes, enhancing the emotional expression of the music. In some complex emotional changes, the interlude part of the accompanying instrument can perfectly render the atmosphere and form a strong contrast or echo with the main melody.

#### 7.2.2.3 The variability of accompaniment techniques

The accompaniment techniques of Li Diao are quite diverse, commonly including the glissando of the pipa and the string pulling technique of the erhu. These techniques not only enrich the layering of music, but also enhance the expressiveness of the piece. For example, the gentle playing of the erhu can create a delicate emotional atmosphere, while the plucking and playing of the pipa make the accompaniment more vivid, enhancing the dramatic nature of the music.

#### 7.2.2.4 Interactivity in emotional expression

The melody and accompaniment in Li Diao music have a high degree of interaction in emotional expression. The changes in melody are closely related to the ups and downs of emotions, and the accompaniment part timely echoes and lays the groundwork according to the changes in emotions. The overall music presents a harmonious and layered artistic effect. This interaction between melody and accompaniment makes classical music more vivid and delicate in expressing complex emotions.

#### 7.2.3 The social and cultural functions and protection of "Li Diao":

Researchers generally recognize the important mission of "Li Diao" in inheriting and promoting excellent traditional Chinese culture. It is not only a representative of Suzhou Pingtan art, but also an important component of Chinese folk art culture. At the same time, "Li Diao" plays an important role in enriching the spiritual and cultural life of the masses, promoting cultural exchange and integration, and cultivating patriotism. In order to protect and inherit this intangible cultural heritage, researchers have proposed various protection measures, including strengthening the formulation and implementation of laws and regulations, providing sufficient funding and resource support, promoting education and popularization activities, and cultivating a new generation of Pingtan artists. These measures aim to ensure that "Li Diao" can

continue to flourish in the new era and add brilliance to the cultural treasure trove of the Chinese nation.

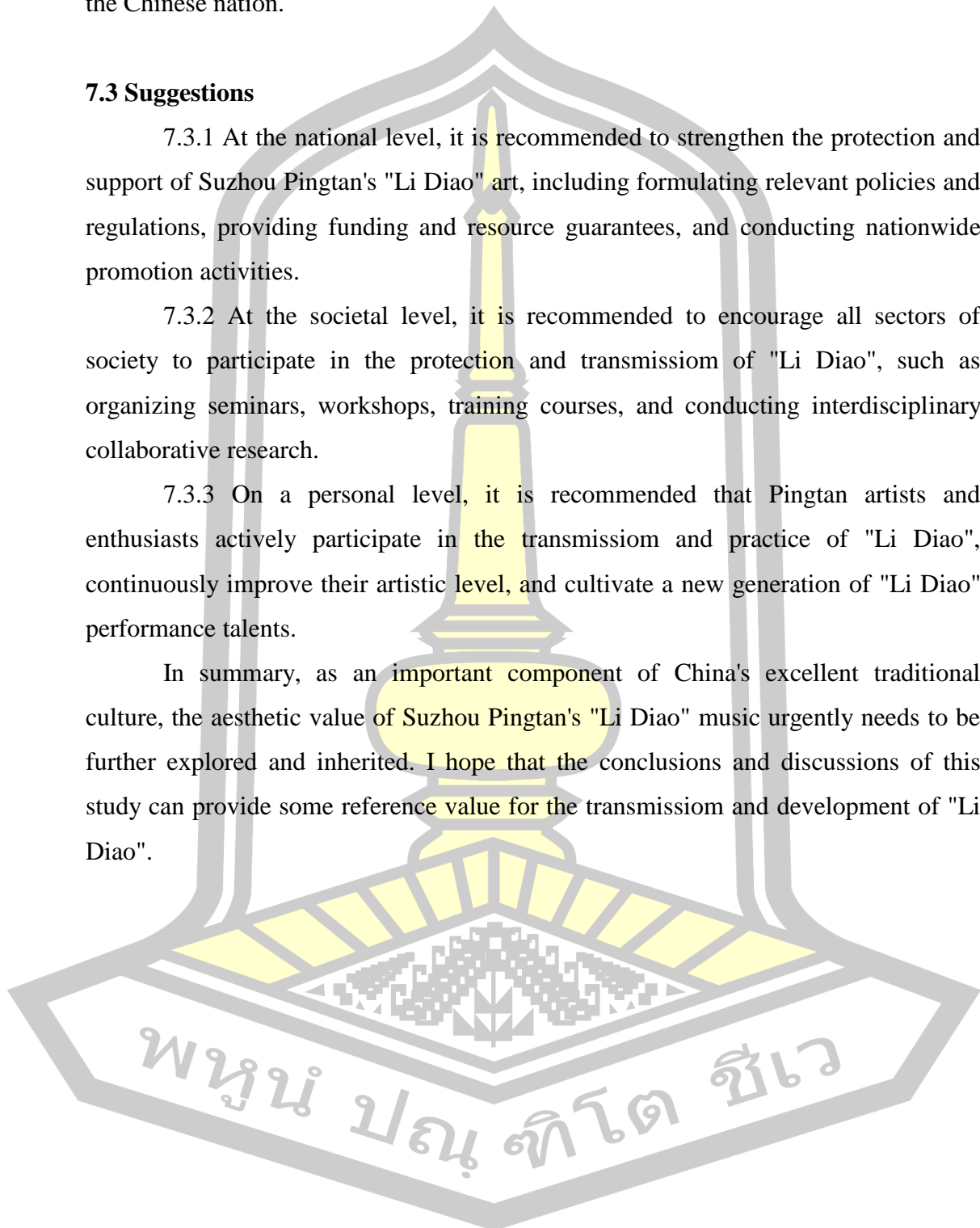
### 7.3 Suggestions

7.3.1 At the national level, it is recommended to strengthen the protection and support of Suzhou Pingtan's "Li Diao" art, including formulating relevant policies and regulations, providing funding and resource guarantees, and conducting nationwide promotion activities.

7.3.2 At the societal level, it is recommended to encourage all sectors of society to participate in the protection and transmission of "Li Diao", such as organizing seminars, workshops, training courses, and conducting interdisciplinary collaborative research.

7.3.3 On a personal level, it is recommended that Pingtan artists and enthusiasts actively participate in the transmission and practice of "Li Diao", continuously improve their artistic level, and cultivate a new generation of "Li Diao" performance talents.

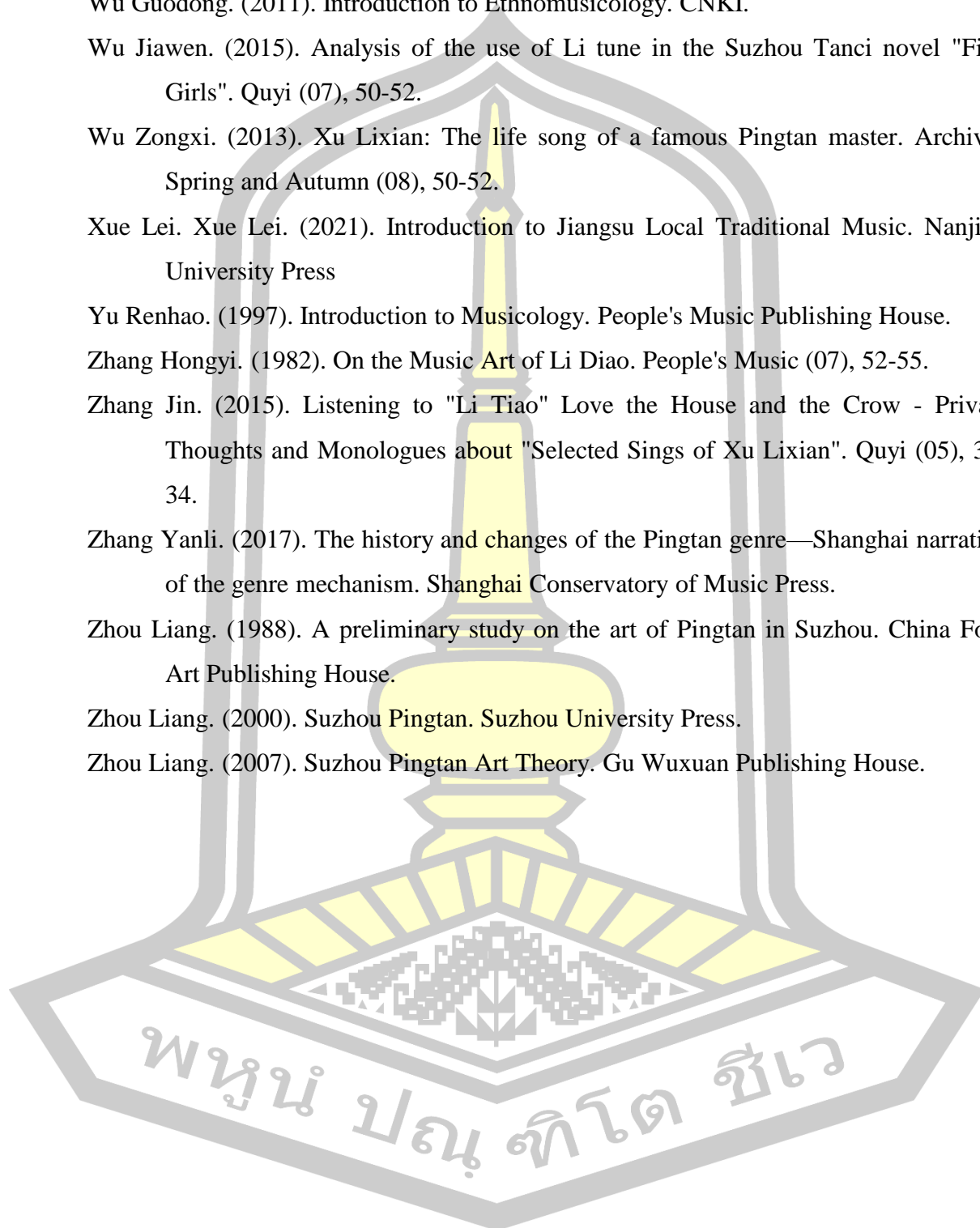
In summary, as an important component of China's excellent traditional culture, the aesthetic value of Suzhou Pingtan's "Li Diao" music urgently needs to be further explored and inherited. I hope that the conclusions and discussions of this study can provide some reference value for the transmission and development of "Li Diao".

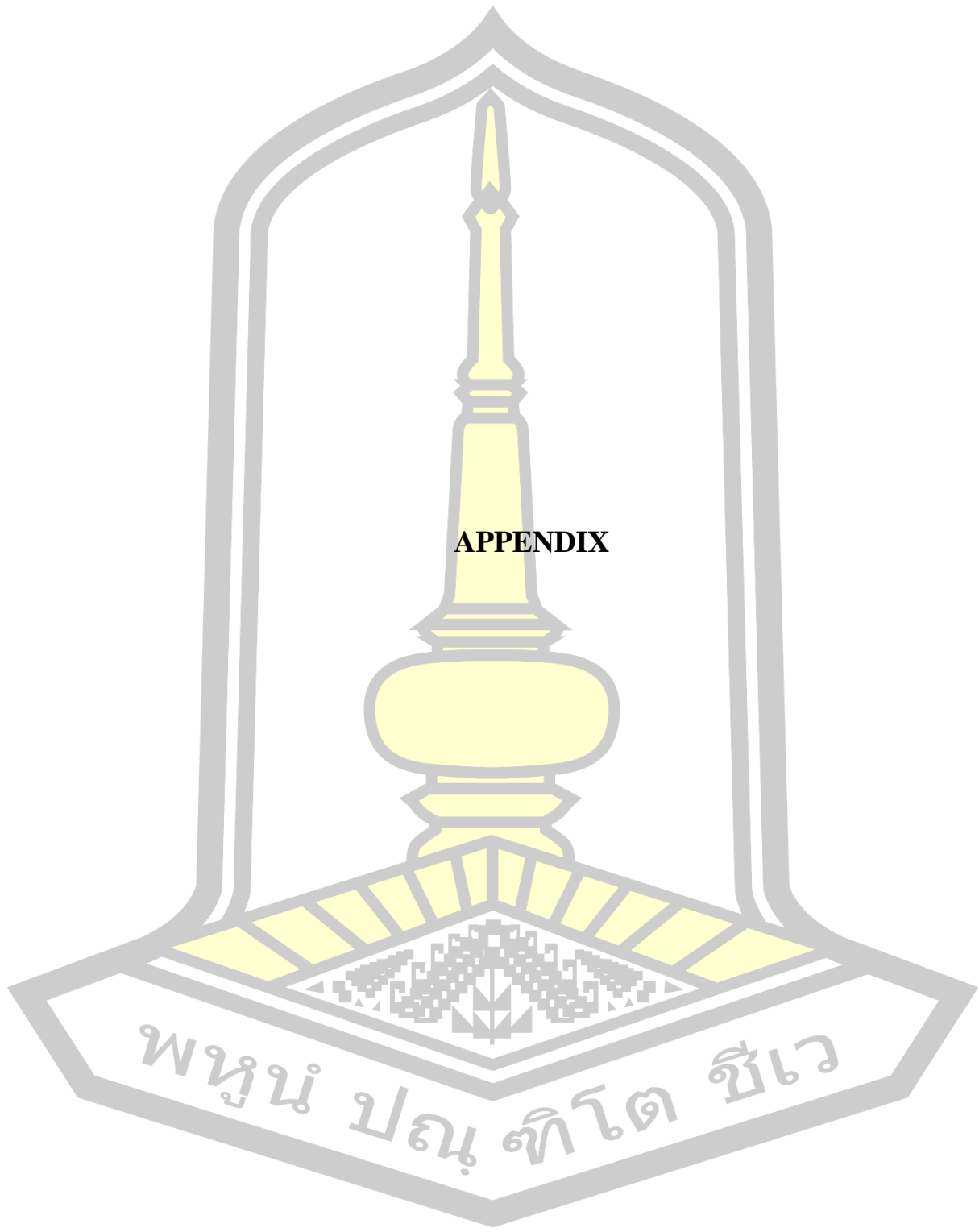


## REFERENCES

- Chen Shangwen and Wu Shiquan. (1990). Xu Lixian, founder of Pingtan "Li Tiao". Journal of Nanjing University of the Arts (Music and Performance Edition) (03), 53-54+57.
- Chen Shangwen. (1987). The development of refrains in "Li Diao". Journal of Nanjing University of the Arts (Music and Performance Edition) (02), 20-25.
- Ji Jingjuan. (2009). Teacher Lixian's speaking skills. Drama Monthly (02), 94.
- Li Jie. Li Jie. (2017). Suzhou City Situation Research: 2015-2016. Suzhou University Press,
- Lian Bo. (1994). In memory of Tanci artist Xu Lixian. People's Music (Z1), 48-49.
- Lin Qiqian. Lin Qiqian. (2016). Research on Suzhou Suburban Dialects. Suzhou University Press,
- Ma Yazhong, Pan Junming and Ke Jijie. Ma Yazhong, Pan Junming and Ke Jijie. (2021). Suzhou Wu Cultural Place Names Protection List. Suzhou University Press,
- Pan Shaoping. (2014). "Beautiful Tune" is a piece of music. (eds.) Chinese Actors, Issue 5, 2014 (Total Issue 41) (pp.37-38).
- Pan Xun. (2014). Analysis of Xu Lixian and the art of "Li Tiao". Journal of Suzhou Institute of Education (04), 40-44.
- Pan Xun. (2020). Strings of smoke: Suzhou Pingtan oral history. Suzhou University Press.
- Suzhou Historical and Cultural Research Association, Wang Guoping Li Feng. Suzhou Historical and Cultural Research Association, Wang Guoping Li Feng. (2020). Suzhou History and Jiangnan Culture. Suzhou University Press,
- Suzhou Pingtan Research Association. (1982). Pingtan Art. Episode 1. China Folk Art Publishing House.
- Wang Jun. (2009). "New Mulan Ci", the opening chapter of the "Li Diao" classic Hua Mulan Pingtan. Shanghai Drama (07), 46-47.
- Wang Yaohua and Qiao Jianzhong. (2005). Introduction to Musicology. Higher Education Press.
- Wei Ming. (1962). Seeing softness in softness - listening to Xu Lixian's tanci opening of

- "New Mulan Ci". Shanghai Drama (08), 17-18.
- Wu Guodong. (2011). Introduction to Ethnomusicology. CNKI.
- Wu Jiawen. (2015). Analysis of the use of Li tune in the Suzhou Tanci novel "Five Girls". Quyi (07), 50-52.
- Wu Zongxi. (2013). Xu Lixian: The life song of a famous Pingtan master. Archives Spring and Autumn (08), 50-52.
- Xue Lei. Xue Lei. (2021). Introduction to Jiangsu Local Traditional Music. Nanjing University Press
- Yu Renhao. (1997). Introduction to Musicology. People's Music Publishing House.
- Zhang Hongyi. (1982). On the Music Art of Li Diao. People's Music (07), 52-55.
- Zhang Jin. (2015). Listening to "Li Tiao" Love the House and the Crow - Private Thoughts and Monologues about "Selected Sings of Xu Lixian". Quyi (05), 32-34.
- Zhang Yanli. (2017). The history and changes of the Pingtan genre—Shanghai narrative of the genre mechanism. Shanghai Conservatory of Music Press.
- Zhou Liang. (1988). A preliminary study on the art of Pingtan in Suzhou. China Folk Art Publishing House.
- Zhou Liang. (2000). Suzhou Pingtan. Suzhou University Press.
- Zhou Liang. (2007). Suzhou Pingtan Art Theory. Gu Wuxuan Publishing House.





**APPENDIX**

พหุบัณฑิตวิทย์

# Appendix 1 Chinese Musical Notation

## Chaitou Feng(钹头凤)

Transcription by Yanxi Chen  
from fieldwork in July 2023

$\text{♩} = 100$

Tenor  
Soprano  
Pipa  
Sanxian

红酥手  
hong su shou

15

Tenor  
Soprano  
Pipa  
Sanxian

黄腾酒满城  
hung teng jiu man chen

29

Tenor  
Soprano  
Pipa  
Sanxian

春色宫墙柳东风  
chun se gong qiang liu dong feng

2

42

Tenor

Soprano

Pipa

Sanxian

恶 欢 情 薄 一杯 愁 绪  
e huan qing bo yi bei chou xu

56

Tenor

Soprano

Pipa

Sanxian

几 年 离 索 错 错 错  
ji nian li suo cuo cuo cuo

世 情  
shi qing

70

Tenor

Soprano

Pipa

Sanxian

薄 人 情 恶 恶 雨 送  
bo ren qing e e yu song

83

Tenor

Soprano

Pipa

Sanxian

黄 昏 花 易 落 晚  
huang hun hua yi luo wan



96

Tenor

Soprano

Pipa

Sanxian

风 干  
feng gan

泪 痕  
lei heng

110

Tenor

Soprano

Pipa

Sanxian

残 欲 笺 心  
can yu jian xin

124

Tenor

Soprano

Pipa

Sanxian

事 独 语 斜 阑  
shi du yu xie lan

137

Tenor

Soprano

Pipa

Sanxian

春 如 旧 人 空 收  
chun ru jiu ren kong shou




4

150

Tenor  
 泪痕 红 池 蛟 纳 透  
 lei heng hong yi jiao xiao tou

Soprano

Pipa

Sanxian

164

Tenor  
 桃 花 落 闲 池 阁 山  
 tao hua luo xian chi ge shan

Soprano

Pipa

Sanxian

177

Tenor  
 盟 虽 在 锦 书 难 托 莫 莫  
 meng sui zai jing shu nan tuo mo mo

Soprano

Pipa

Sanxian

191

Tenor  
 莫  
 mo

Soprano  
 人 成 各 今 非  
 ren cheng ge jin fei

Pipa

Sanxian

204

Tenor

Soprano

Pipa

Sanxian

昨 zuo      病魂 bing hun      常 chang      似 si      秋 qiu      千 qian      索 suo

217

Tenor

Soprano

Pipa

Sanxian

角声寒 jiao sheng han

230

Tenor

Soprano

Pipa

Sanxian

夜 ye

243

Tenor

Soprano

Pipa

Sanxian

阑 lan      珊 shan



6

256

Tenor

Soprano

Pipa

Sanxian

怕人 寻问 咽泪 装 换 满  
pa ren xun wen yan lei zhuang huan man

270

Tenor

Soprano

Pipa

Sanxian

清 满  
man man

红 酥 手  
hong su shou

283

Tenor

Soprano

Pipa

Sanxian

黄 藤 酒  
huang ten jiu

满 城 春 色 宫 墙 柳  
man chen chun se gong qiang liu

296

Tenor

Soprano

Pipa

Sanxian

冬 风 恶 一 杯  
dong feng e yi bei

欢 情 薄  
huanqing bo



309 7

Tenor  
 愁 绪 几 年 离 索 错  
 chou xu ji nian li suo cuo

Soprano  
 绪 几 年 离 索  
 xu ji nian li suo

Pipa

Sanxian

323

Tenor  
 错 错  
 cuo cuo

Soprano  
 错 错 错  
 cuo cuo cuo

Pipa

Sanxian

## 家 (jia)

Transcription by Yanxi Chen  
from fieldwork in July 2023

♩ = 130

Tenor

pipa

sanxian

10

Tenor

pipa

Sanxian

19

Tenor

我是受 苦 难  
wo shi shou ku nan

pipa

Sanxian



2

29

Tenor

pipa

Sanxian

38

Tenor

为 了 家  
wei le jia

pipa

Sanxian

47

Tenor

所 以 没 奈 何  
suo yi mei nai he

pipa

Sanxian

57

Tenor

只 得 撇 下 她  
zhi de bie xia ta

pipa

Sanxian



3

66

Tenor

pipa

Sanxian

75

Tenor

我家 祖 父 延 命  
wo jia zu fu yan ming

pipa

Sanxian

85

Tenor

难 违 哟 我 是  
nan wei you wo shi

pipa

Sanxian

95

Tenor

长 孙 理 应 要 顺 从 他  
zhang sun li ying yao shuncong ta

pipa

Sanxian

4

104

Tenor

pipa

Sanxian

113

Tenor

想那梅表  
xiang na mei biao

pipa

Sanxian

122

Tenor

妹 为 我 深 受 苦  
mei wei wo shen shou ku

pipa

Sanxian

132

Tenor

她 为 我 来 我 为 她  
ta wei wo lai wo wei ta

pipa

Sanxian



5

142

Tenor

哪 晓 我 的 家 不 是 她 的 家  
 na xiao wo di jia bu shi ta di jia

pipa

Sanxian

153

Tenor

pipa

Sanxian

162

Tenor

我 是 进 花 园  
 wo shi jin hua yuan

pipa

Sanxian

172

Tenor

想 着 她 看 梅 花 念 着 她  
 xiang zhe ta kan mei hua nian zhe ta

pipa

Sanxian

6

182

Tenor

一草一木 都不差 偏偏今朝就  
 yi cao yi mu dou bu cha pian pian jin zhao jiu

pipa

Sanxian

193

Tenor

不见 她  
 bu jian ta

pipa

Sanxian

202

Tenor

pipa

Sanxian

211

Tenor

我顾了她 难顾家  
 wo gu liao ta nan gu jia

pipa

Sanxian

7

221

Tenor

倘 然 我 要 顾 了 家 也 就 难 顾  
tang ran wo yao gu liao jia ye jiu nan gu

pipa

Sanxian

231

Tenor

她  
ta

pipa

Sanxian

239

Tenor

新 娘 子 不 是 她  
xin niang zi bu shi ta

pipa

Sanxian

250

Tenor

陌 路 人 到 我 家 我  
mo lu ren dao wo jia wo

pipa

Sanxian

8

261

Tenor

要 她 偏 来 她 我 要 她 来  
yao ta pian lai ta wo yao ta lai

pipa

Sanxian

271

Tenor

不 来 她  
bu lai ta

pipa

Sanxian

# 秦淮景 (Qin Huai Jing)

Transcription by Yanxi Chen  
from fieldwork in July 2023

♩ = 100

soprano

我 有 一 段  
wo you yi duan

pipa

♩ = 100

Sanxian

9

soprano

情 呀 唱 给 那 诸 公 听 诸 公  
qing ya chang gei na zhu.gong ting zhu gong

pipa

Sanxian

16

soprano

各 位 静 呀 静 静 心 呀 让 我  
ge wei jing ya jing jing xin ya rang wo

pipa

Sanxian



2

24

soprano

么 唱 一 支 秦 淮 景 呀 细 细  
me chang yi zhi qin huai jing ya xi xi

pipa

Sanxian

32

soprano

那 个 道 来 唱 给 诸 公 听 呀  
na ge dao lai chang gei zhu gong ting ya

pipa

Sanxian

40

soprano

秦 淮 缓 缓  
qin huai huan huan

pipa

Sanxian

3

48

soprano

流 呀 盘 古 到 入 今 江 南  
liu ya pan gu dao ru jin jiang nan

pipa

Sanxian

55

soprano

锦 绣 金 陵 风 雅 情 呀 瞻 园  
jin xiu jin ling feng ya qing ya zhan yuan

pipa

Sanxian

63

soprano

里 堂 阔 宇 深 深 呀 白 鹭  
li tang kuo yu sheng sheng ya bai lu

pipa

Sanxian

4

71

soprano

州 水 涟 涟 世 外 桃 园 呀  
zhou shui lian lian shi wai tao yuan ya

pipa

Sanxian

79

soprano

我 有 一 段  
wo you yi duan

pipa

Sanxian

87

soprano

情 呀 唱 给 诸 公 听 诸 公  
qing ya chang gei zhu gongting zhu gong

pipa

Sanxian

5

94

soprano

各 位 静 呀 静 心 呀 让 我  
 ge wei jing ya jing xin ya rang wo

pipa

Sanxian

102

soprano

么 唱 一 支 秦 淮 静 呀 细 细  
 me chang yi zhi qin huai jing ya xi xi

pipa

Sanxian

110

soprano

那 各 道 来 唱 给 诸 公 听 呀  
 na ge dao lai chang gei zhu gong ting ya

pipa

Sanxian

6

117

soprano

pipa

Sanxian

The musical score consists of three staves. The top staff is for soprano, the middle for pipa, and the bottom for Sanxian. All staves are in G major (one sharp) and 4/4 time. The soprano part has a whole rest in the first measure, followed by six whole rests. The pipa part starts with a quarter rest in the first measure, followed by eighth and quarter notes. The Sanxian part starts with a quarter note in the first measure, followed by eighth and quarter notes. Both pipa and Sanxian parts end with a quarter note in the seventh measure.

## 探清水河(Tang Qin Shui He)

Transcription by Yanxi Chen  
from fieldwork in July 2023

$\text{♩} = 120$

Tenor

柳叶尖上  
liu ye jian shang

$\text{♩} = 120$

pipa

Sanxian

9

Tenor

尖 柳叶儿就遮满了天 在其  
jian liu ye er jiu zhe man le tian zai qi

pipa

Sanxian

2

16

Tenor

位 这 个 明 阿 公 细 听 我 来 言 呐 此 事  
wei zhe ge ming a gong xi ting wo lai yan na ci shi

pipa

Sanxian

24

Tenor

哎 出 在 了 京 西 蓝 靛 厂 啊 蓝 靛 厂  
ai chu zai le jing xi lan dian chang a lan dianchang

pipa

Sanxian

33

Tenor

火 器 营 有 一 个 宋 老 三  
huo qi yin you yi ge song lao san

pipa

Sanxian

3

41

Tenor

提起那宋老三  
ti qi na song lao san

pipa

Sanxian

49

Tenor

两口子卖大烟 一辈子无有  
liang kou zi mai da yan yi bei zi wu you

pipa

Sanxian

57

Tenor

儿生个女儿蝉娟 小妞哎 年长  
er sheng ge nv er chanjuan xiao niu ai nian zhang

pipa

Sanxian

4

65

Tenor

一 十 六 啊 取 了 个 乳 名  
 yi— shi liu a qu le ge— ru ming

pipa

Sanxian

73

Tenor

哎 姑 娘 叫 大 莲  
 ai gu ning jiao da lian

pipa

Sanxian

81

Tenor

姑 娘 叫 大 莲  
 gu niang jiao da lian

pipa

Sanxian

5

89

Tenor

俊 俏 好 容 颜 此 鲜 花 无 人 采  
 jun qiao hao rong yan ci xian hua wu ren cai

pipa

Sanxian

97

Tenor

琵琶 断 弦 无 人 弹 奴 好 比 貂 蝉  
 pi pa duan xian wu ren tan nu hao bi diao chan

pipa

Sanxian

105

Tenor

思 吕 布 又 好 比 阎 婆 惜  
 si lv bu you hao bi yan po xi

pipa

Sanxian

6

113

Tenor

坐 楼 想 张 三 又 好 比  
 zuo lou xiang zhang san you hao bi

pipa

Sanxian

120

Tenor

阎 婆 惜 坐 楼 想 张 三  
 yan po xi zuo lou xiang zhang san

pipa

Sanxian

## Appendix 2 survey photo collection



Figure 53. Interview with the inheritor of Suzhou Pingtan Li Diao

Source: Yanxi Chen



Figure 54. Pingtan performance

Source: Yanxi Chen



Figure 55. Pingtan performance

Source: Yanxi Chen

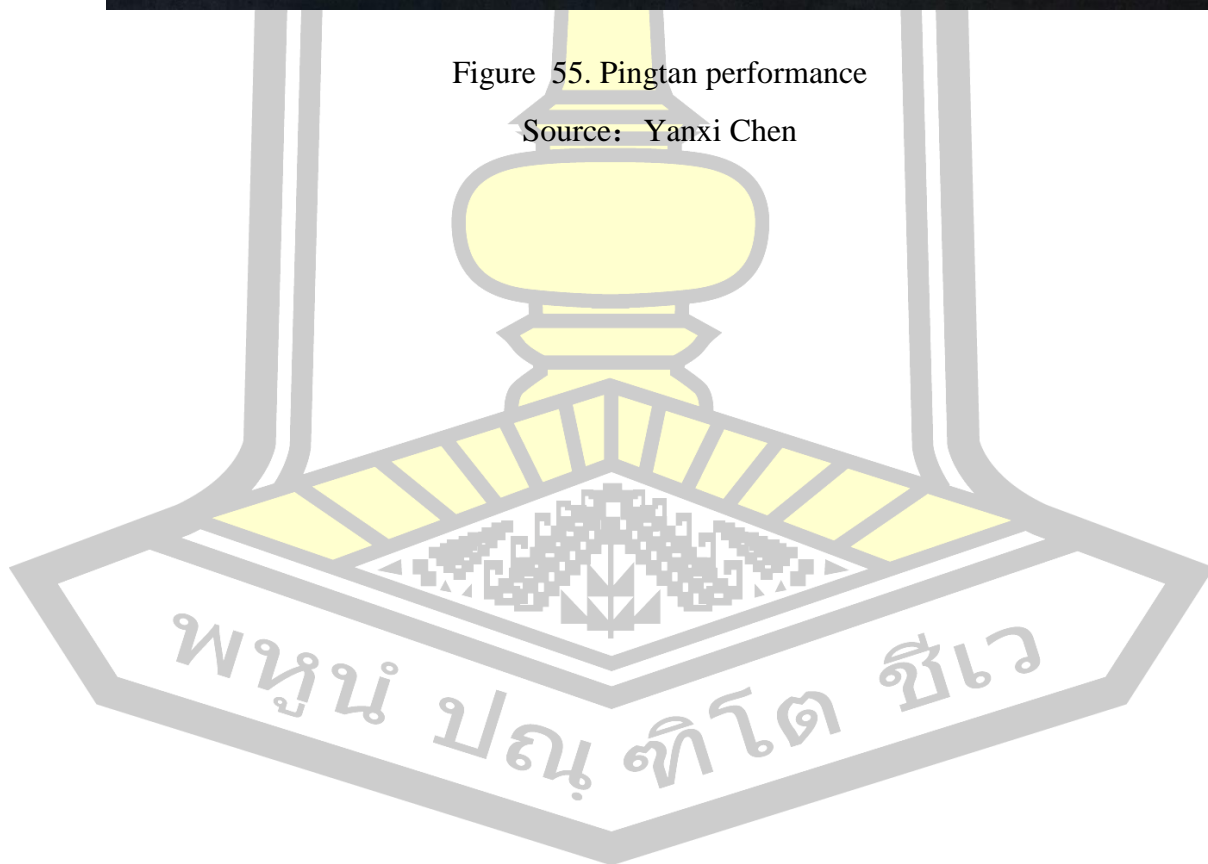




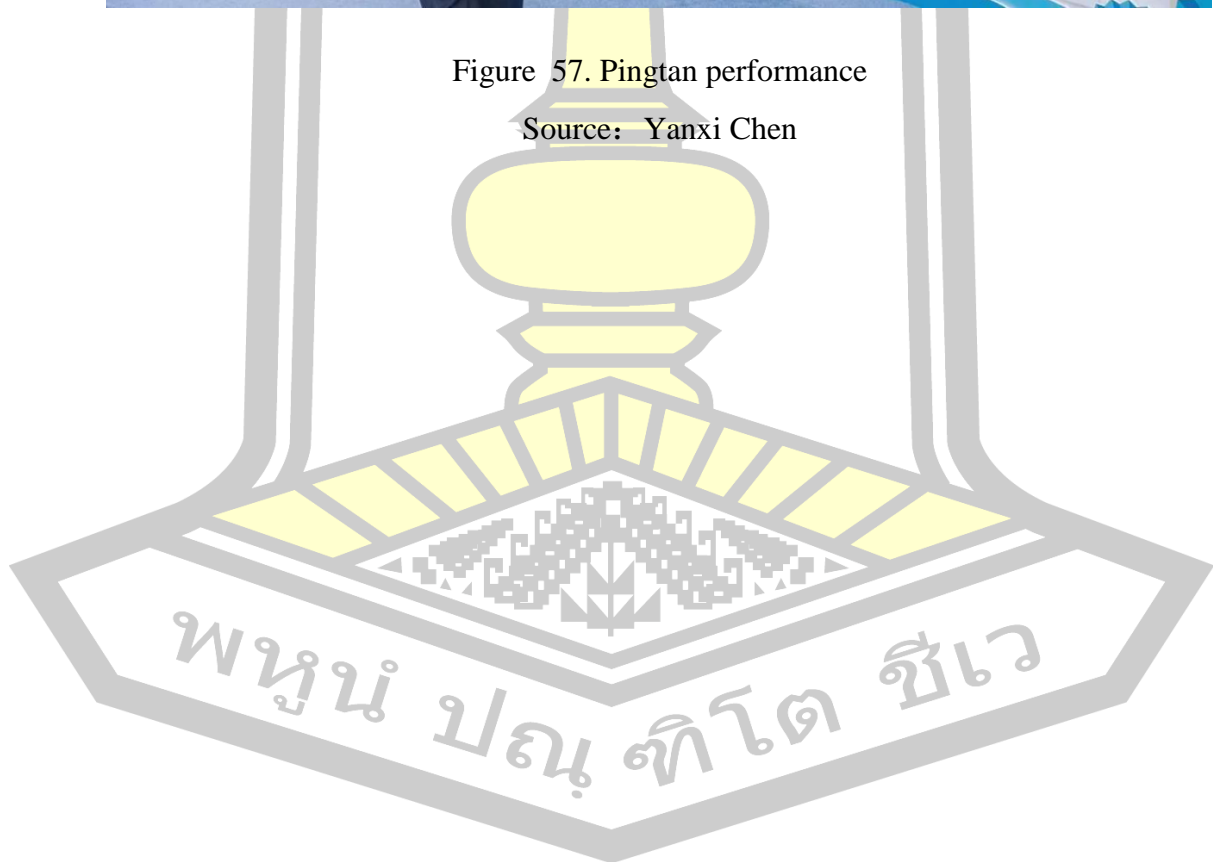
Figure 56. Pingtan performance

Source: Yanxi Chen



Figure 57. Pingtan performance

Source: Yanxi Chen



## BIOGRAPHY

**NAME** Yanxi Chen

**DATE OF BIRTH** September 17,1994

**PLACE OF BIRTH** Changzhou City , Jiangsu Province, China

**ADDRESS** Room 302, Unit A, Building 88, Xixingqiao Village 2,  
Changzhou city, Jiangsu Province, China

**POSITION** Student

**EDUCATION** 2013-2017 (B.A.)college of music, Yancheng Teacher  
University  
2017-2020 College of music, Yunnan Arts University  
2021-2025 (Ph.D.) college of music, Mahasarakham  
University

